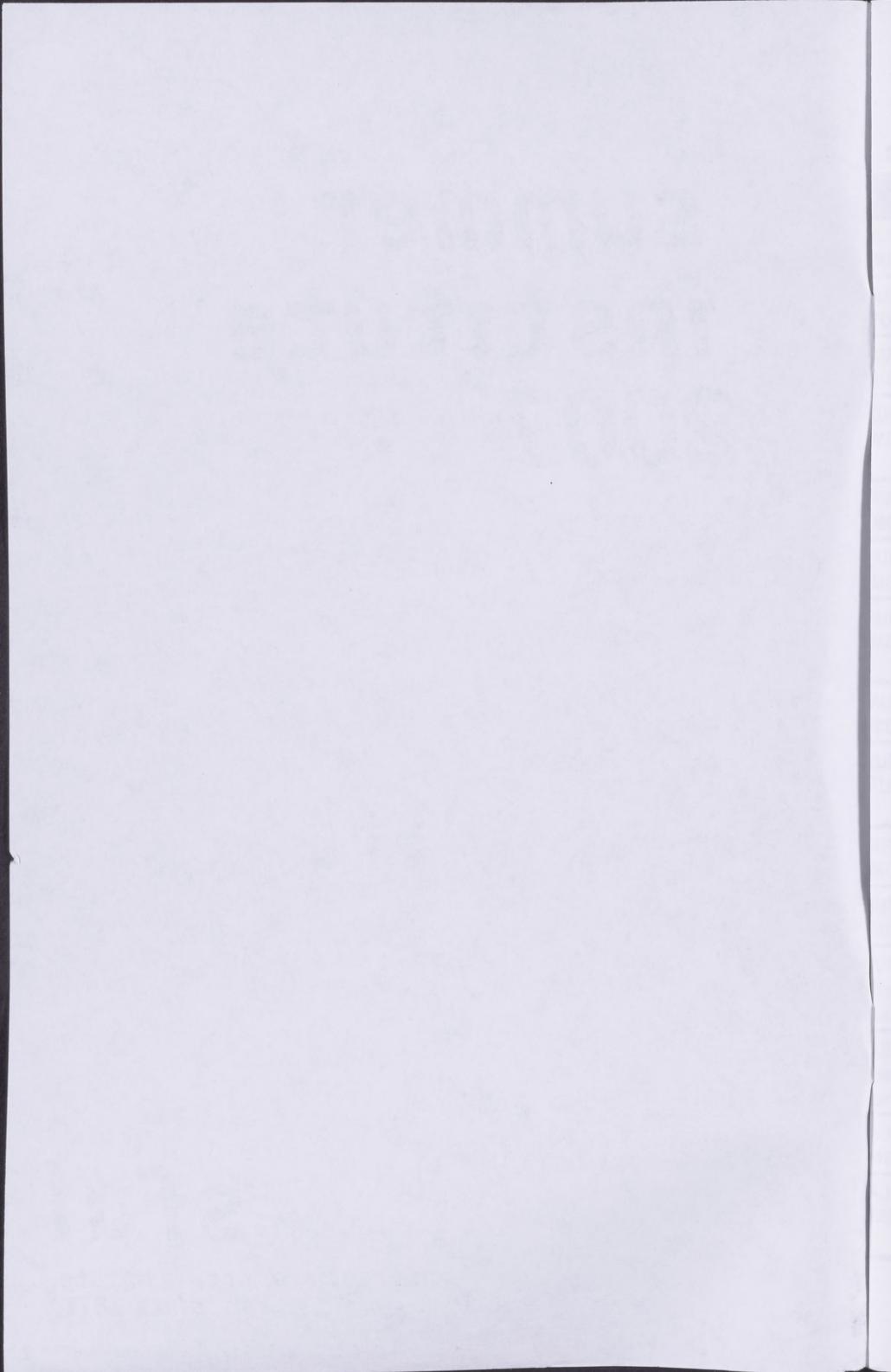


COURSES
CLASSES
EXHIBITS
LECTURES
SYMPOSIA

summer **institute** **2007**

sfai

**san francisco. art. institute.
since 1871.**



contents

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summer 2007

ORGANIZED BY AREA OF STUDY

CODE	TITLE	FACULTY	DAT
UNDERGRADUATE COURSES			
ART HISTORY ARTH-102-1	Contemporary Art 1964-2005	Bobka	JUNE MON
ARTH-200-1	Special Topics: Art & Politics: 1965-1975: Art History	Dawsey	JUNE TUES
COMMUNITY OPPORTUNITIES CO-296	Internship	Rissler	MAY 1 MON
DESIGN+TECHNOLOGY DT-117-1	Convergent Art and Design Practice: Adobe Photoshop, Illustrator, and InDesign	Basra	JULY 1 MON-
DT-299-1	Designing a Website in 10 Days	Wolberger/Pfeffer	MAY 2 MON-
DRAWING DR-220-1	Narrative Drawing	Mitchell-Dayton	JULY 1 MON-
ENGLISH ENGL-104-1	Creative Writing Seminar: Music as Poetry/ Poetry As Music	Stroffolino	JUNE MON
FILM FM/DT-299-1	Rushes: Ten-Day HD Film Intensive	Swenson	AUGU MON-
HUMANITIES HUMN-201-1	Humanities Core B: The Origins of the Modern World: East/West Encounters	Duffey	JUNE TUES
HUMN-300-1	Critical Theory A: Subject, Object, Abject	Carrico	JUNE MON
INTERDISCIPLINARY IN-190-1	The Art World: History, Theory, and Practice	Ellingson	JUNE TUES
IN-211-1	Venice Biennale/Documenta 12/Art Basel/Muenster—Sculpture Projects	Enwezor	JUNE (see C or tra
IN-214-1	Ladakh	Connor	JULY see C for tra
IN-299-1	Inspectable Boundary	Badgett	AUGU MON-
IN-301-1	Art Criticism Conference (Keynote Speaker: 8/17, Lecture Hall)	Van Proyen	AUGU FRI, S

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

DATE	TIME	LOCATION
JUNE 18–AUGUST 10 MON / WED	1:30–4:30pm	18
JUNE 18–AUGUST 10 TUES / THURS	9:30am–12:30pm	18
MAY 14–AUGUST 13 MON	4:15–7:00pm	20B
JULY 16–AUGUST 10 MON–FRI	1:30–6:00pm	DMS2
MAY 29–JUNE 11 MON–FRI	9:00am–6:00pm	DMS 2
JULY 16–AUGUST 10 MON–FR	1:30–6:30pm	Studio 13
JUNE 18–AUGUST 10 MON / WED	6:30–9:30pm	18
AUGUST 13–24 MON–FRI	9:00am–6:00pm	DMS2
JUNE 18–AUGUST 10 TUES / THURS	1:30–4:30pm	20B
JUNE 18–AUGUST 10 MON / WED	9:30am–12:30pm	18
JUNE 18–AUGUST 10 TUES / THURS	1:30–4:30pm	MCR
JUNE 10–21 (see Course description or travel details)		
JULY 6–31 see Course description or travel details)		
AUGUST 13–24 MON–FRI	9:00am–6:00pm	MCR
AUGUST 17–24 FRI, SAT, MON–FR	9:30am–4:30pm	18

summer 2007

ORGANIZED BY AREA OF STUDY

CODE	TITLE	FACULTY	DATE
UNDERGRADUATE COURSES			
NEW GENRES NG-206-1	Photoworks: Performance Documentation, Conceptual Photography	Young	MAY MON
NG-220-1	Off the Cuff	Boadwee	JUNE MON
NG-220-2	Before the Visible	Hendee	JULY MON
NG-380-1	Undergraduate New Genres Tutorial	J. D. Beltran	JUNE THUR
PAINTING PA-301-1	Living and Breathing Painting	Schnell	MAY MON
PA-380-2	Undergraduate Painting Tutorial	Ellingson	JUNE WED
PHOTOGRAPHY PH-121-1	Creative Potential of Photoshop CS2	Pao	JUNE MON
PH-140-1	History of Photography	Sempere	JUNE MON
PH-220-1	Ruralscape, An Exploration	Bloomfield	JULY MON
PH-299-1	Finding Your Subject	Soth	AUG MON
PH-380-3	Undergraduate Photography Tutorial	Bloomfield	JUNE TUES
PRINTMAKING PR-220-1	Conceptual Printmaking	Berry	JUNE MON
PR-220-2	Alternative Intaglio	Sywulak	JULY MON
PR-299-1	Artists' Books on the Letterpress	Chadwick	MAY MON
SCULPTURE SC-200-1	Beginning and Further Sculpture: Comparative Construction	Berger	JUNE MON
SC-299-1	Fabric Construction	Ruddle	MAY MON
SOCIAL SCIENCE SOCS-103-1	Activism and Contemporary Social Movements	Greene	JUNE TUES

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

DATE	TIME	LOCATION
MAY 29–JUNE 11 MON–FRI	9:00am–6:00pm	Studio 10
JUNE 18–AUGUST 10 MON / WED / FRI	1:30–6:00pm	Studio 10
JULY 16 –AUGUST 10 MON–FRI	9:00am–1:30pm	Studio 9
JUNE 18–AUGUST 10 THURS	9:00am–12:30pm	Studio 9
MAY 29–JUNE 11 MON–FRI	9:00am–6:00pm	Studios 115/116
JUNE 18–AUGUST 10 WED	9:00am–12:30pm	Studio 117
JUNE 18–JULY 13 MON–FRI	1:30–6:30pm	DMS2
JUNE 18–AUGUST 10 MON / WED	10:00–1:00pm	16A
JULY 16 –AUGUST 10 MON–FRI	1:30–6:00pm	16A
AUGUST 13–24 MON–FRI	9:00am–6:00pm	16A
JUNE 18–AUGUST 10 TUES	9:00am–12:30pm	PSR
JUNE 18–JULY 13 MON–FRI	9:00am–1:30pm	Studios 13, 2/4
JULY 16 –AUGUST 10 MON–FRI	9:00am–1:30pm	Studios 1/2
MAY 29–JUNE 11 MON–FRI	9:00am–6:00pm	Studios 3/4
JUNE 18–JULY 13 MON–FRI	9:00am–1:30pm	Studios 105/106
MAY 29–JUNE 11 MON–FRI	9:00am–6:00pm	Studio 105 / 106
JUNE 18–AUGUST 10 TUES / THURS	9:30am–12:30pm	MCR

summer 2007

ORGANIZED BY AREA OF STUDY

CODE	TITLE	FACULTY	
GRADUATE COURSES			
ART HISTORY ARTH-503-1	Art of the Black African Diaspora	Murray	JUN MO
COMMUNITY OPPORTUNITIES GR-596-1	Internship	Rissler	MAY MO
CRITICAL STUDIES SEMINARS CS-500-1	Theories in Global Contemporary Art, 1985–Present	Murray	JUN TUE
CS-500-2	Tourists and Vagabonds	Ellis	JUN MO
EXHIBITION AND MUSEUM STUDIES EMS-588-1	Exhibition and Museum Studies Practicum	TBA	JUN
SEMINARS SGR-500-1	Graduate Critique Seminar	Brooke	JUN
SGR-500-2	Graduate Critique Seminar	Rogan	JUN
SGR-500-3	Graduate Critique Seminar	Priola	JUN
SGR-500-4	Graduate Critique Seminar	Pat Klein	JUN
TUTORIALS SGR-580-1	Graduate Tutorial	J. D. Beltran	JUN THU
SGR-580-2	Graduate Tutorial	Ellingson	JUN
SGR-580-3	Graduate Tutorial	Bloomfield	JUN
URBAN STUDIES US-588-1	Urban Studies Practicum	TBA	JUN
VISITING ARTIST SERIES SGR-502-1	Visiting Artist Lecture Series	Miller	JUN SAT

KEY TO ABBREVIATIONS—LOCATIONS

DMS 2	Digital Media Studio
IS	Imaging Studio
CR	McMillan Conference Room
LH	Lecture Hall
R-PA	Painting Department Office (next to Studio 117)
PSR	Photo Seminar Room, above Studio 16A
Studio 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

DAY	TIME	LOCATION
JUNE 18–AUGUST 10 MON / WED	6:30–9:30pm	3LH
MAY 14–AUGUST 13 MON	4:15–7:00pm	20B
JUNE 18–AUGUST 10 TUES / THURS	6:30–9:30pm	MCR
JUNE 18–JULY 13 MON / WED / FRI	9:00am–12:00pm	3LH
JUNE 18–AUGUST 10		
JUNE 18–AUGUST 10 /SAT	10:00am–2:00pm	3SR1
JUNE 18–AUGUST 10 /SAT	10:00am–2:00pm	3LH
JUNE 18–AUGUST 10 /SAT	10:00am–2:00pm	3SR3
JUNE 18–AUGUST 10 /SAT	10:00am–2:00pm	3SR2
JUNE 18–AUGUST 10 THURS	9:00am–12:30pm	Studio 9
JUNE 18–AUGUST 10 /WED	9:00am–12:30pm	Studio 115
JUNE 18–AUGUST 10 /TUES	9:00am–12:30pm	PSR
JUNE 18–AUGUST 10		
JUNE 30–JULY 28 SAT	3:00pm	LH

Studio 16C
Studios 105, 106
Studios 114, 115, 116
20A
20B
3LH
3SR1
3SR2
3SR3
3SR4
TBA

Digital Media Studio (up stairway, past Student Services)
Sculpture Studios
Painting Studios
Photo Studio
Seminar Room (near Jones St. entrance)
Third Street Lecture Hall
Third Street Seminar Room #1
Third Street Seminar Room #2
Third Street Seminar Room #3
Third Street Seminar Room #4
To be arranged

summer 2007

ORGANIZED BY SESSION

CODE	TITLE	FACULTY
UNDERGRADUATE COURSES		
INTERNSHIP COURSE May 14–August 13		
CO-296	Internship Course	Rissler
INTENSIVE PERIOD 1 May 29–June 11		
DT-299-1	Designing a Website in 10 Days	Wolberger/Pfeffer
NG-206-1	Photoworks: Performance Documentation, Conceptual Photography	Young
PA-301-1	Living and Breathing Painting	Schnell
PR-299-1	Artists' Books on the Letterpress	Chadwick
SC-299-1	Fabric Construction	Ruddle
STUDY /TRAVEL COURSES		
IN-211-1	Venice Biennale/Docu- menta 12/Art Basel/Muen- ster—Sculpture Projects	Enwezor
IN-214-1	Ladakh	Connor
8-WEEK SESSION June 18–August 10		
ARTH-102-1	Contemporary Art 1964–2005	Bobka
ARTH-200-1	Special Topics Art & Poli- tics: 1965–1975: Art History	Dawsey
ENGL 104-1	Creative Writing Seminar: Music as Poetry/ Poetry As Music	Stroffolino
HUMN-201-1	Humanities Core B: The Ori- gins of the Modern World: East/West Encounters	Duffey
HUMN-300-1	Critical Theory A: Subject, Object, Abject	Carrico
IN-190-1	The Art World: History, Theory, and Practice	Ellingson

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

DAY	TIME	LOCATION
MON	4:15-7:00pm	20B
MON-FRI	9:00am-6:00pm	DMS 2
MON-FRI	9:00am-6:00pm	Studio 10
MON-FRI	9:00am-6:00pm	Studios 115/116
MON-FRI	9:00am-6:00pm	Studios 3/4
MON-FRI	9:00am-6:00pm	Studio 105
JUNE 10-21		
JULY 6-31		
MON / WED	1:30-4:30pm	18
TUES / THURS	9:30am-12:30pm	18
MON / WED	6:30-9:30pm	18
TUES / THURS	1:30-4:30pm	20B
MON / WED	9:30am-12:30pm	18
TUES / THURS	1:30-4:30pm	MCR

summer 2007

ORGANIZED BY SESSION

CODE

TITLE

FACULTY

UNDERGRADUATE COURSES

8-WEEK SESSION June 18–August 10

NG-220-1	Off the Cuff	Boadwee
NG-380-1	Undergraduate New Genres Tutorial	J. D. Beltran
PA-380-2	Undergraduate Painting Tutorial	Ellingson
PH-140-1	History of Photography	Sempere
PH-380-3	Undergraduate Photography Tutorial	Bloomfield
SOCS-103-1	Activism and Contemporary Social Movements	Greene

4-WEEK SESSION 1 June 18–July 13

PH-121-1	Creative Potential of Photoshop CS2	Pao
PR-220-1	Conceptual Printmaking	Berry
SC 200-1	Beginning and Further Sculpture: Comparative Construction	Berger

4-WEEK SESSION 2 July 16–August 10

DR-220-1	Narrative Drawing	Mitchell-Dayton
DT-117-1	Convergent Art and Design Practice: Adobe Photoshop, Illustrator, and InDesign	Basra
NG-220-2	Before the Visible	Hendee
PH-220-1	Ruralscape, An Exploration	Bloomfield
PR-220-2	Alternative Intaglio	Sywulak

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

 DAYS **TIME** **LOCATION**

MON / WED / FRI	1:30–6:00pm	Studio 10
TH	9:00am–12:30pm	Studio 9
WED	9:00am–12:30pm	Studio 117
MON / WED	10:00–1:00pm	16A
TUES	9:00am–12:30pm	PSR
TUES / THURS	9:30am–12:30pm	MCR
MON–FRI	1:30–6:30pm	DMS2
MON–FRI	9:00am–1:30pm	Studio 13, 2/4
MON–FRI	9:00am–1:30pm	Studios 105/106
MON–FRI	1:30–6:30pm	Studio 13
MON–FRI	1:30–6:00pm	DMS2
MON–FRI	9:00am–1:30pm	Studio 9
MON–FRI	1:30–6:00pm	16A
MON–FRI	9:00am–1:30pm	Studio 1/2

CODE**TITLE****FACULTY****UNDERGRADUATE COURSES****INTENSIVE PERIOD 2 August 13–24**

FM/DT 299-1	Rushes: Ten-Day HD Film Intensive	Swenson
IN-299-1	Inspectable Boundary	Badgett
PH-299-1	Finding Your Subject	Soth

ART CRITICISM CONFERENCE August 17–24

IN-301-1	Art Criticism Conference (Keynote Speaker: 8/17, Lecture Hall)	Van Proyen
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GRADUATE COURSES**INTERNSHIP COURSE May 14–August 12**

GR-596-1	Internship	Rissler
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8-WEEK SESSION June 18–August 10

ARTH-503-1	Art of the Black African Diaspora	Murray
CS-500-1	Theories in Global Contemporary Art, 1985–Present	Murray

CRITIQUE SEMINARS

SGR-500-1	Graduate Critique Seminar	Brooke
SGR-500-2	Graduate Critique Seminar	Rogan
SGR-500-3	Graduate Critique Seminar	Priola
SGR-500-4	Graduate Critique Seminar	Pat Klein

TUTORIALS

SGR 580-1	Graduate Tutorial	J. D. Beltran
SGR 580-2	Graduate Tutorial	Ellingson
SGR 580-3	Graduate Tutorial	Bloomfield

PRACTICUMS

EMS-588-1	Exhibition and Museum Studies Practicum	TBA
US-588-1	Urban Studies Practicum	TBA

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

DAYS **TIME** **LOCATION**

	MON-FRI	9:00am-6:00pm	DMS2
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	MON-FRI	9:00am-6:00pm	MCR
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	MON-FRI	9:00am-6:00pm	16A
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	FRI, SAT, MON-FRI	9:30am-4:30pm	18
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	MON	4:15-7:00pm	20B
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	MON / WED	6:30-9:30pm	3LH
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	TUES / THURS	6:30-9:30pm	MCR
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	SAT	10:00am-2:00pm	3SR1
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	SAT	10:00am-2:00pm	3LH
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	SAT	10:00am-2:00pm	3SR3
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	SAT	10:00am-2:00pm	3SR2
--	-----	----------------	------

	THURS	9:00am-12:30pm	Studio 9
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	WED	9:00am-12:30pm	Studio 115
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	TUES	9:00am-12:30pm	16A
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summer 2007

ORGANIZED BY SESSION

CODE	TITLE	FACULTY
GRADUATE COURSES		
4-WEEK SESSION 1 June 18–July 13		
CS-500-2	Tourists and Vagabonds	Ellis
LECTURE SERIES June 30–July 28		
SGR-502-1	Visiting Artist Lecture Series	Miller

KEY TO ABBREVIATIONS—LOCATIONS

DMS 2	Digital Media Studio
IS	Imaging Studio
CR	McMillan Conference Room
LH	Lecture Hall
R-PA	Painting Department Office (next to Studio 117)
PSR	Photo Seminar Room, above Studio 16A
Studio 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Digital Media Studio (up stairway, past Student Services)

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

DAYS	TIME	LOCATION
MON / WED / FRI	9:00am–12:00pm	3LH
SAT	3:00pm	3LH

Studios 105, 106

Sculpture Studios

Studios 114, 115, 116

Painting Studios

20A

Photo Studio

20B

Seminar Room (near Jones St. entrance)

3LH

Third Street Lecture Hall

3SR1

Third Street Seminar Room #1

3SR2

Third Street Seminar Room #2

3SR3

Third Street Seminar Room #3

3SR4

Third Street Seminar Room #4

TBA

To be arranged

undergraduate courses

intensive period 1

may 29 – june 11

DT-299-1

DESIGNING A WEBSITE IN 10 DAYS

3 Units

Faculty: Yoram Wolberger and
Joshua Pfeffer

Prerequisite: 3 Units of Design+Technology
course work or instructor permission

Students in this class will design a website or construct a project site, get it hosted on a public website, and learn to manage the site. Importantly, students will study principles of visual communication to enhance the design, usability, and effectiveness of their sites. The course starts at the very beginning with the most fundamental concepts of the World Wide Web. These concepts are further explored through direct hands-on construction of simple web pages with HTML markup for content and Cascading Style Sheets (CSS) for visual style, both written in a standard text editor and through the graphical web development tool Dreamweaver. The course also includes specific photo-editing and media-compression techniques for the web and special critiques for editing your online content for maximum impact. After taking this course, participants will have sufficient knowledge to make dynamic web-based content, to earn money building basic web designs, and to take advanced programming and scripting courses.

Satisfies Design+Technology Distribution 1

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

YORAM WOLBERGER received his BA in Design from the Bezalel Art & Design Academy, Jerusalem and his MFA from SFAI. Since 1994 Wolberger has worked as a designer and art director for various design agencies, large corporate in-house marketing departments, and is the founder and creative director of Y. Wolberger Communication Arts. His design work is part of the SFMOMA permanent collection and has been featured in major design publications, such as *Communication Arts, Interiors, Print and I.D. Magazine*. In recent years, Wolberger has been practicing conceptual art and has taught art and design in various venues in the Bay Area and Israel. Wolberger has exhibited, performed, and co-curated shows in the United State and abroad and his installations and sculptures have been shown at the Museum of Contemporary Art in Chicago, the Orange County Museum of Art, the San Jose Museum of Art, and the Aldrich Contemporary Art Museum in Connecticut.

JOSHUA PFEFFER has over 12 years design experience. His background is extensive; he has designed websites, packaging, identities, multimedia, and direct marketing materials. He works with artists, corporations, and nonprofits. Clients include BananaRepublic.com, Gap Inc., Logitech, San Francisco Tenants Union, and America Online. He graduated from Virginia Commonwealth University in 1995, earning a BFA (Cum Laude) in Graphic Design with a minor in Photography. He is currently principal of Joshua Pfeffer Graphic Design, founded in 2001.

intensive period 1

may 29 - june 11

NG-206-1

PHOTOWORKS: PERFORMANCE DOCUMENTATION, CONCEPTUAL PHOTOGRAPHY

3 Units

Faculty: Aaron Young

Prerequisite: 3 Units of New Genres course work or instructor permission

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond the mere document. Today photography is used widely by contemporary artists in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This class is not aimed at addressing technical or darkroom issues or conventions of photography, but rather the use of the still camera as a tool for idea-based image making. Students will be challenged to address in critiques all aspects of their decision-making process, including approaches, scale, execution, and technique. This is a combination seminar/critique class with regular lectures on historical developments of the role of photography in performance and conceptual art.

Satisfies New Genres Requirement

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

AARON YOUNG received his MFA from Yale, and describes his work as "an attack."

Known for aestheticizing macho aggression, his work has included a growling pit bull clamping onto a rope in his video *Good Boy*, and Young once filled a gallery with a revving motorbike's tire prints and exhaust. The San Francisco native (and current New Yorker) claims special inspiration from fellow West Coast artist Chris Burden. "He's referring to approaches that were common in the sixties and seventies," says MoMA and P.S.1 curator Klaus Biesenbach, "but he is making them cutting-edge."

PA-301-1

LIVING AND BREATHING PAINTING

3 Units

Faculty: Jovi Schnell

Prerequisite: 6 Units of Painting course work

The focus of this class is to intensify and to clarify the intermediate and advanced student's experience of making paintings. Each studio day will start with a class discussion. Topics are centered on current art making issues and are designed to stimulate each studio session. This class is intended to help students understand their own creative process and, in turn, create a studio environment where material and intellectual growth is heightened.

Satisfies Painting Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

intensive period 1

may 29 - june 11

JOVI SCHNELL's colorful wall works, paintings and drawings are poetic expressions that seek to tug at the mysteriousness of life. Fusing the organic and the mechanic, she invents playful networks that often times illuminate fantastical functioning of laboratories, organisms and flora. Schnells' work has been exhibited internationally in many galleries and institutions, including the Stedelijk Bureau Museum in Amsterdam; the Williams College Museum, Williamstown, MA; The Brooklyn Museum, PS1 in Queens, and recently in a 3-person traveling show at The Luggage Store gallery in San Francisco. Her work has received reviews in *The New York Times*, *Flash Art*, and *Art in America*. In 2002 she received the Pollack-Krasner Award.

PR-299-1 ARTISTS' BOOKS ON THE LETTERPRESS

3 Units

Faculty: Macy Chadwick

Prerequisite: some printing/book arts experience helpful

This class looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance, and unique methods of display, the class will examine the relationship between word and image and the structure and sequencing of information. The focus will be on letterpress printing as a means to producing artists' books. Students will learn how to make polymer plates to print on the Vandercook press. Other

letterpress image generation techniques such as pressure printing and relief printing will be covered. There is a \$50 materials fee for this course.

*Satisfies Printmaking Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA*

MACY CHADWICK holds an MFA in Book Arts/Printmaking from the University of the Arts, Philadelphia. She spent three years assisting book artist Julie Chen at Flying Fish Press in Berkeley. In addition, she has taught letterpress and book arts at the San Francisco Center for the Book, the Center for Book Arts in New York, the Academy of Art University, and Colorado College. Macy creates prints and artist's books at her own studio, In Cahoots Press, in Oakland. Her artist's books are widely collected both in the US and abroad.

SC-299-1 FABRIC CONSTRUCTION

3 Units

Faculty: Kate Ruddle

Prerequisite: 3 units of Sculpture course work or permission of instructor

This course offers basic instruction on materials and procedures for fabric construction that may include cloth, paper, flexible plastics, screen and alternative materials. The class will focus on using these materials to learn technical skills and the development of 3D form from flexible 2D materials,

intensive period 1

may 29 - june 11

including pattern design, suspension, and armature-based strategies. Also covered are basic hand and machine sewing, alternative fastening systems, and gluing. Flexible structures/materials engender opportunities for mobile, adaptable, mutable, social, systemic, and larger-scale strategies for art work. Artists as diverse as Luciano Fabro, Los Carpinteros, Daniel Buren, Marina Abramovic, Lucy Orta, Matthew Barney, Ann Hamilton, and Beverly Semmes, among many others, have employed this approach in their work.

Satisfies Sculpture Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

KATE RUDDLE is an exhibiting artist in the Bay Area with an MFA in Sculpture from San Francisco Art Institute. In 1999 she interned at Hogin Sails in Alameda to gain an understanding of large-scale fabric manipulation to augment her sculptural installations. She has shown at such places as 21 Grand, Southern Exposure, The LAB, and Walter and McBean Galleries. She currently teaches drawing at Las Positas College in Livermore and is the Exhibitions Coordinator for the Richmond Art Center.

internship course

may 14 - august 13

CO-296-1

INTERNSHIP COURSE

3 Units

Faculty: Jennifer Rissler

Prerequisite: Junior standing or instructor permission

Students enrolled in the internship course both complete an internship at a site of their choosing—including arts organizations, educational institutions, or with practicing artists, writers, and art historians—on directed projects and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. Internships carry 3 semester units of credit. To participate in internships for credit, students must enroll in the Internship course. Interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is

available to assist in this capacity.

Satisfies 3 units of the 6-unit off-campus study requirement

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

JENNIFER RISSLER is the Director of Academic Administration at SFAI and Chair of the Northern California chapter of ArtTable, a national organization for professional women in the visual arts. In February 2005, she participated in a program addressing visual literacy on National Public Radio's *Forum*, hosted by Michael Krasny. Her work *Self-Served* was published as a frontispiece in *Aroused*, edited by Karen Finley, Thunder's Mouth Press (2001). Additional projects include the *Licra Project*, at the 2000 Havana Biennale. Jennifer received an MA in Humanities from the University of Richmond.

study/travel

IN-211-1

VENICE BIENNALE/ DOCUMENTA 12 /ART BASEL/MUENSTER- SCULPTURE PROJECTS

(June 10–21, 2007)

3 Units

Program Fee: \$3,075

(not including airfare or tuition)

Faculty: Okwui Enwezor

Prerequisite: Application and instructor permission

Once every ten years, four of the world's most influential international exhibitions of contemporary art occur simultaneously. This summer, join the small group of students venturing out and sharing the experience with SFAI's Okwui Enwezor, Dean of Academic Affairs. You'll travel first to the Venice Biennale in Italy, then to Art Basel in Switzerland, then to Documenta 12 in Kassel, Germany, and finally to Sculpture Projects in Muenster, Germany.

The course will provide you with a unique opportunity to see firsthand, discuss, and critique the work of some of the world's most important contemporary artists; to gain insight into the curatorial process involved in the organization of a major exhibition; and to immerse yourself in the distinct cultures of five of Europe's most

artistically thriving cities.

Venice — Biennale di Venezia

At the 52nd Venice Biennale, you'll begin by visiting the international section and then move to the different national pavilions in the Giardini (including the Chinese pavilion, curated by SFAI's chair of the Exhibitions and Museum Studies Program, Hou Hanru), together with a selection of other exhibitions located throughout the city.

The Venice Biennale has for over a century been one of the most prestigious cultural institutions in the world. Since its foundation in 1895, it has promoted avant-garde artistic trends and organized international events in the contemporary arts in accordance with a multidisciplinary model. This year's curator is Robert Storr, former curator of contemporary art at Museum of Modern Art and now dean of the Yale School of Art.

Basel — Art Basel

Arriving from Venice in Basel by train, you'll attend the international art fair Art Basel, the world's premier modern and contemporary art fair. The work of over 2,000 artists will be on display with over 55,000 art collectors, art dealers, artists, curators, and art lovers in attendance. There are three other fairs running concurrently in Basel, and you will be visiting three museums: Schaulager, designed by Herzog and de Meuron; the Kunsthalle Basel; and

Fondation Beyeler, designed by Renzo Piano.

Kassel—Documenta 12

Next you will travel to Kassel, Germany to visit and analyze the exhibition Documenta 12, which recurs every five years in a reinvented form. In fact, its revolving format has played a large part in the public's interest in and affirmation of it: more than 650,000 visitors came to Documenta 11 (1998–2002), of which Dean Enwezor was artistic director. The exhibition has become an authoritative worldwide gauge for contemporary art: it's here that contemporary art is tested and challenged, here that its public validity is made manifest.

Muenster — Sculpture Projects

From Kassel, you'll take a day trip to Muenster to experience this year's Sculpture Projects, the fourth. Curated by Kasper König, Brigitte Franzen and Carina Plath, the exhibition will present the works of 35 artists from all over the world and will again examine the character of contemporary sculpture, its self-positioning in, as well as its capacity to change the appearance of, public space. As in 1977, 1987, and 1997, Sculpture Projects will examine the relation among the arts, the city, and the public. The sculptures will be created mostly in Muenster and installed throughout the city. By incorporating the works of art, the city gradually changes its face and a dynamic process is set in motion.

Berlin—Various Museums

Finally, on a day trip to Berlin, you'll take in some commercial galleries and, depending on your interests and available programs, visit museums like Akademie der Künste, Haus der Kulturen der Welt, Hamburger Bahnhof, Neue Nationalgalerie (designed by Mies van der Rohe), and the Museumsinsel.

*Satisfies a Global Culture requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA*

OKWUI ENWEZOR is Dean of Academic Affairs and Senior Vice-President of SFAI, Adjunct Curator at the International Center of Photography, New York, and Artistic Director of the 2006 Seville Biennial (BIACS2) in Spain. Enwezor was Artistic Director of Documenta 11, Kassel, Germany and the 2nd Johannesburg Biennial. He has curated numerous exhibitions around the world, including *Snap Judgments: New Positions in Contemporary African Photography; The Short Century: Independence and Liberation Movements in Africa, 1945–1994; Century City; Mirror's Edge; In/Sight: African Photographers, 1940–Present; and David Goldblatt: Fifty-One Years*. His books include *Reading the Contemporary: African Art from Theory to the Marketplace* (2006), which was awarded "Best Photography Book of the Year" at PhotoEspaña 2006, and also received the Deutscher Photobuchpreis 2006–2007. He is co-editor with Terry Smith and Nancy Condee of *Modernity and Contemporaneity: Antimonies of Art and Culture after the 20th Century* (Duke University Press, forthcoming 2007).

study/travel

IN-214-1

LADAKH (July 6 – July 31)

6 Units

Program Fee: \$2,560 (not including international airfare or tuition)

Faculty: Linda Connor

Prerequisite: Application and instructor permission

This course is suitable primarily for photographers and film/video students who are interested in working on-site in northern India. This trip will be the third excursion for students that Professor Linda Connor has led to this region and will no doubt prove to be an extraordinary experience for all participants.

Students will be exposed to the local culture in several locations within northern India, with a primary focus on the monasteries and religious centers in the region of Ladakh. There will be unlimited opportunities for students to focus their study on the extraordinary landscape of India's Himalayas as well as opportunities for portraiture and studies of festivals and religious celebrations. Students who have a particular interest in Asian culture, religious studies, and a sense of adventure are best suited for this study travel experience. Students will be required to keep written journals and produce a complete portfolio of artwork

reflecting the experience. Either a final portfolio of photographs or a completed film or video work will be the basis for a group exhibition of work upon return to SFAI. All photographic, video, digital, and film formats are encouraged as well as black and white and color processes.

Satisfies a Global Culture requirement and a Major Studio requirement for Photography Majors, or an Elective Studio requirement for non-Photography Majors

Satisfies the off-campus study requirement for undergraduates

LINDA CONNOR is resident faculty in the Photography department. Her photographs are in notable collections including the Art Institute of Chicago; the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; and the Victoria & Albert Museum, London, UK. Her work has been published in monographs including *On the Music of the Spheres, Visits, Luminence, and Spiritual Journey*, the latter published for her mid-career retrospective exhibition at the Museum of Contemporary Photography in Chicago. She is the recipient of numerous awards including National Endowment for the Arts grants and a Guggenheim fellowship.

notes

SI salvano le note

PIRELLA GÖTTSCHE LOWE
INTERVISTA A PIERRE HUOT
PARIS, 2001
INTERVISTATI DA
PIERRE HUOT
CONTRIBUTO DI
PIERRE HUOT
EDIZIONE E TRADUZIONE
DI CLAUDIO SARTORI
CON IL CONSENTO DI
PIRELLA GÖTTSCHE LOWE
© 2001 L'Espresso - Condé Nast Italia S.p.A.
Tutti i diritti sono riservati.

Pierre, perché non eravate più guidato da
un'idea di architettura? E' stato questo
il punto in cui avete lasciato "l'espresso" e
cominciato a scrivere per un altro
periodo, con tre libri pubblicati da domenica
di "L'Espresso" fino a oggi? E' stato un
periodo di crescita editoriale che ha poi
continuato fino alla fine dell'anno scorso?

Sì, solo quando ho lasciato l'agenzia
di architettura di Bertrand Bouroullec
e di Sébastien Bouroullec ho potuto finalmente
essere libero di esprimere le mie idee
e di lavorare su progetti che mi interessavano.
Ho lavorato a progetti che mi interessavano
e che mi piacevano, senza preoccuparmi
di come sarebbero accreditati o riconosciuti
dagli altri. Non avevo più bisogno di
scrivere articoli sulle riviste di architettura
per guadagnare soldi, ma solo per
poter esprimere le mie idee e le mie
idee erano sempre quelle di creare qualcosa
che fosse utile e bello.

Esiste una grande differenza tra la vostra
esperienza di architetto e quella di scrittore?
Sì, è stata una grande scoperta. I
scrittori hanno una visione molto più
profonda della società e della storia
che gli architetti. I libri sono un modo
per parlare di tutto ciò che ti interessa
e per farlo in modo più profondo e
piuttosto che solo attraverso la
realizzazione di un progetto.

Per esempio, nella sua storia della
città, il suo libro "Il luogo del tempo"
ha parlato di come la nostra società
è cambiata nel corso dei secoli
e di come questo cambiamento
ha portato a nuovi modelli di vita.

Per me, questo è stato un grande
scoperto. Perché prima di allora
non avevo mai pensato che la
città fosse un luogo che poteva essere
modificato e che questo cambiamento
poteva essere benvenuto.

Per me, questo è stato un grande
scoperto. Perché prima di allora
non avevo mai pensato che la
città fosse un luogo che poteva essere
modificato e che questo cambiamento
poteva essere benvenuto.

Confrontando i due libri, si vede
che il primo è molto più
teorico e il secondo molto più
pratico. Il primo è un'analisi
della città e del suo sviluppo,
mentre il secondo è un progetto
per la città. Ma entrambi sono
scritti in un linguaggio molto
simile, con molte citazioni
e riferimenti a libri e saggi
di altri autori.

8-week session

june 18 – august 10

ARTH-102-1

**CONTEMPORARY ART
1964–2005**

3 Units

Faculty: Vivian Bobka

Prerequisites: ARTH-100 (Global Art History) and ARTH-101 (Modernity & Modernism)

This course traces the history of art from the 1960s to 2005, examining works in conjunction with the social, political and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art (Art History C) requirement

ARTH-200-1

SPECIAL TOPICS

ART & POLITICS: 1965–

1975: ART HISTORY

3 Units

Faculty: Jill Dawsey

Prerequisite: ARTH-100 (Global Art History), ARTH-101 (Modernity & Modernism), ENGL-100 (Writing), and ENGL-101 (Nonfiction Writing)

Avoiding the perhaps too-simplistic tendency to speak of “the sixties” and the “seventies” as cleanly discrete periods of time, this course will examine intersections of art and politics between the years 1965 and 1975. From the civil rights movement to the anti-war and women’s and gay liberation movements, that decade saw multitudes take to the streets in attempts to create political change. How did artists respond (or not) to this climate of dissent and activism? Examining a spectrum of post-minimalist and conceptual artwork, this class will look at the ways in which artists grappled with finding artistic vocabularies and modes of address adequate to the aims of a politically partisan art practice. We will think additionally about the models of politicized artistic production offered by pre-war avant-gardes, and will consider the role played by new media technologies in the art of the time.

*Satisfies an Art History Elective
Satisfies Issues and Contemporary Artists
requirement for New Genres majors*

8-week session

june 18 – august 10

JILL DAWSEY is a San Francisco-based art historian and critic. A lecturer in art history at UC Irvine during 2006–2007, she recently completed a dissertation on the relationship between feminist art and the urban, public sphere during the 1960s and 70s. She was a curatorial associate in Painting and Sculpture at SFMOMA from 2003–2006 and is an alumna of the Whitney Independent Study Program. Her writing has appeared in *Afterall*, *Art Journal*, and *Afterimage*, and she is a contributor to artforum.com.

ENGL-104-1 CREATIVE WRITING SEMINAR: MUSIC AS POETRY/POETRY AS MUSIC

3 Units

Faculty: Chris Stroffolino

Prerequisite: None

Many songs have amazingly profound lyrics, but odds are, we wouldn't know about them, or care for them much, were it not for the beats, the melody, the instrumental arrangement, and the sound of the singer's voice. We are not just responding to the artist's self-expression, but to their brilliant manipulation of artistic conventions. By contrast, poetry is sometimes thought of as nothing but self expression, in part because its primary artistic medium is everyday language. This course will explore some of the ways in which poetry, lacking such nonverbal aspects that other art forms have, can find equivalents to the searing guitar

solo, for instance, without sacrificing language's ability for communication, self-expression, discovery, transformation, and knowledge. The emphasis in this class will be on the student's own poetry. Discussion topics include the relationship of poetry to the visual arts; the relationship of poetry to other literary genres; the debate between "free verse" and rhyming; the role that cross-cultural differences play in poetry; how meaning is constructed; the role of close reading, etc. Students will also be required to submit a manifesto-like statement reflecting on their own poetic practices, concerns, and goals at the end of the semester.

*Satisfies a Liberal Arts Elective
Fulfills a General Elective for the BA*

CHRIS STROFFOLINO is a Visiting Faculty in the School of Interdisciplinary Studies. He is the author of six poetry books including *Speculative Primitive*, (2004); *Scratch Vocals* (2002); *Stealer's Wheel* (1999); *Light As Fetter* (1997); *Cusps* (1996); and *Oops* (1994) and a book of poetry criticism, *Spin Cycle* (2001). A 2001 recipient of a NYFA Grant, Stroffolino's work has been anthologized and translated into Bengali, Dutch, and Spanish. Stroffolino has also co-edited a critical study of *Shakespeare's Twelfth Night* (2001) and an anthology of contemporary American poetry (1998). He's also released two albums with his band Continuous Peasant, *Exile In Babyville* (2003) and *Intentional Grounding* (2005); (www.myspace.com/continuouspeasant), and has recorded with such musicians as The Silver Jews, Hudson Bell, Jolie Holland, Brian Glaze, and Greg Ashley. He also writes music and cultural criticism for *The Big Takeover*, *Kitchen Sink* magazine, and other journals.

8-week session

june 18 – august 10

HUMN-201-1

HUMANITIES CORE B: THE ORIGINS OF THE MODERN WORLD: EAST/ WEST ENCOUNTERS

3 Units

Faculty: Carolyn Duffey

Prerequisite: HUMN-200, Humanities Core A

This course spans the Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the “East” and the “West,” terms which we will interrogate. Our goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the “reinvention” of the Americas, Enlightenment revolutions, the creation of the African diaspora and New World resistance, and finally, the very current economic, political, and social encounters of contemporary tourism as a part of globalization. Our approach will be interdisciplinary as we examine literary and historical representations of such encounters, along with visual re-creations of these historical moments in films, including dramas, documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, we will be considering the

contemporary resonance of all of our texts, whether they come from the 15th or the 21st century.

Satisfies the Humanities Core B requirement

CAROLYN DUFFEY is visiting faculty in the School of Interdisciplinary Studies. She is concurrently a Fellow in the Humanities Program and Lecturer in the Departments of Comparative Literature, Cultural and Social Anthropology, American Studies, and the Center for Comparative Studies of Race and Ethnicity at Stanford University. Duffey teaches courses on Caribbean literature, medieval French, English and Italian literature, and contemporary American minority literatures. She received her PhD in Comparative Literature (French, English, and Italian) from UC Berkeley, and has published articles on Caribbean authors Marie Chauvet, Edwidge Danticat, and Maryse Condé, as well as on Algerian writer Fadhma Amrouche. Her book *Transvestism, Transgression and Translation: Christine de Pizan and the Politics and Poetics of Gender in Medieval French and Italian Narrative* was published by Routledge.

HUMN-300-1

CRITICAL THEORY A: SUBJECT, OBJECT, ABJECT

3 Units

Faculty: Dale Carrico

Prerequisite: HUMN-201, Humanities Core B

“Interpretation” derives from the Latin *interpretatio*, a term freighted with the sense not only of explication

8-week session

june 18 – august 10

and explanation, but of translation. What are the conventions that govern intelligible acts of interpretation, translation, argumentation? What are the conventions through which philosophy and theory constitute the proper objects of interpretation in the first place? And who are the subjects empowered to offer up interpretations that compel our attention and conviction? What happens when subjects are objectified or rendered abject? What happens when objects object to their interpretations and demand the standing of subjects themselves? How does the interpretation of literary texts differ from the interpretation of the law? How does it differ from a scientist's interrogation of her environment? Or from any critical engagement with the "given" terms of the social order in which one lives? Or even from the give and take through which we struggle to understand one another in everyday conversation? These are questions with which we will begin our survey of some of the themes, problems, and conventions in the rhetoric of interpretation. Where we will have arrived by the end will of course be very much a matter open to interpretation.

Satisfies the Critical Theory A requirement.

DALE CARRICO is visiting faculty in the School of Interdisciplinary Studies. He received his PhD from the Department of Rhetoric at UC Berkeley. In his writing and teaching he is focused on the cultural politics

of disruptive technologies, especially digital networked media and emerging biomedical technologies. He is currently completing work on his book *Pancrypatics: Technological Transformations of the Subject of Privacy*.

IN-190-1

THE ART WORLD: HISTORY, THEORY, AND PRACTICE

3 Units

Faculty: Amy Ellingson

Prerequisite: None

This course introduces students to the notion of the art world as a system, and provides practical strategies for negotiating its various components: galleries, curators, collectors, art schools, foundations, nonprofit art institutions, and the media. The course offers: 1) A theoretical perspective on the institutions that dictate the aesthetic and market value of art. How is the aesthetic, monetary, social, personal, and spiritual value of art determined? We will address the following: methods of finding meaning (and therefore, value) in works of art; the economy of the art world; money, authority, and power; museums, galleries, and art journals; and mass culture, advertising, and marketing. 2) Practical information pertinent to the professional life of the artist. Great attention will be given to developing a professional, effective artist's packet that can be organized for

8-week session

june 18 – august 10

presentations to commercial galleries, nonprofit spaces, public commissions, the media, etc. We will discuss “day jobs” within and outside of the art world (including college art teaching) as well as apprenticeships, grants, and residencies. Other topics include: exhibition announcements, mailing lists, and networking; organizing and promoting exhibitions; pricing, shipping, and insuring work; archives, auction donations, and taxes; and time-management and long-term planning. In addition, the course gives an overview of the historical development of art making as a “profession,” and provides an opportunity to discuss and assess the consequences of professionalism relative to “creativity” and “individuality.”

Finally, we will take an unbiased look at the perceived and actual value of the Master of Fine Arts degree. Throughout the course, students will improve their speaking and writing skills through a series of exercises and assignments. Students will finish the course with a sense of the history and theory of the art world, the practical tools to function as professionals and, not least, a better and clearer sense of their own motivation and commitment to their work.

*Fulfills a Studio Elective for the BFA
Fulfills General Elective for the BA*

AMY ELLINGSON is an associate professor in the Painting Department. Recent exhibitions include Haines Gallery, Semper Augustus at Charles Cowles Gallery in New York; Neo

Mod: Recent Northern California Abstraction at Crocker Art Museum and Monterey Museum of Art; and Matter & Matrix at Scripps College in Claremont, CA. Ellingson is the recipient of an ArtCouncil 1999 Grant to Individual Artists. She received a BA in Studio Art from Scripps College and an MFA from California Institute of the Arts. She is represented by Haines Gallery, San Francisco, and is affiliated with Charles Cowles Gallery, New York.

NG-220-1

OFF THE CUFF

3 Units

Faculty: Keith Boadwee

Prerequisite: 3 Units of New Genres course work or instructor permission

As the title suggests, “Off the Cuff” is a course designed to encourage spontaneity and ingenuity in the practices of class participants. With strict parameters, frequent deadlines, and limited resources, students will be required to think on their feet to fulfill weekly assignments. These assignments will be varied in content and form in an effort to help students develop multifaceted problem-solving skills. These assignments will also require students to approach their work from a highly conceptual perspective. While the real focus of this class is to foster an understanding of the artistic process through doing, we will also be heavily invested in the critique process. These critique sessions will help the students gain a better understanding of issues related to content in their work, and will aid

8-week session

june 18 - august 10

them in developing the critical language necessary to engage the work of others and to apply this language to the art context in general.

Satisfies New Genres Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

KEITH BOADWEE is visiting faculty in the New Genres Department. He studied at UCLA in the late 80s, where he worked with Paul McCarthy and Chris Burden, who have both been influential on his practice. Boadwee's work achieved some notoriety in the early to mid 90s when he was grouped with other artists viewed as working in the arena of "identity politics." Works of note from this period include his "anal" targets and enema paintings. Boadwee's works have been included in the Venice Biennale, the New Museum's Bad Girls exhibition, and the Museum of Contemporary Art, Los Angeles.

NG-380-1

UNDERGRADUATE

NEW GENRES TUTORIAL

3 Units

Faculty: J. D. Beltran

Prerequisite: Junior standing

Tutorial classes provide a period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times

to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

PA-380-2

UNDERGRADUATE

PAINTING TUTORIAL

3 Units

Faculty: Amy Ellingson

Prerequisite: Junior standing

Tutorial classes provide a period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

8-week session

june 18 - august 10

AMY ELLINGSON is an associate professor in the Painting Department. Recent exhibitions include Haines Gallery, Semper Augustus at Charles Cowles Gallery in New York; Neo Mod: Recent Northern California Abstraction at Crocker Art Museum and Monterey Museum of Art; and Matter & Matrix at Scripps College in Claremont, CA. Ellingson is the recipient of an ArtCouncil 1999 Grant to Individual Artists. She received a BA in Studio Art from Scripps College and an MFA from California Institute of the Arts. She is represented by Haines Gallery, San Francisco, and is affiliated with Charles Cowles Gallery, New York.

PH-140-1
HISTORY OF
PHOTOGRAPHY
3 Units
Faculty: Thom Sempere

Prerequisite: None

This course offers a survey of the history of photography from its inception in the 1830s through Modernism and up to the present. We will look at the relationship of photography to science, documentation, art, and visual culture as a whole, and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, particular attention will be paid to how varied economic, political, and technical elements have impacted the medium and inversely, how the great

undifferentiated whole of photography has similarly influenced changes in modern society.

Satisfies Photography Art History Requirement or Art History Elective

THOM SEMPERE is visiting faculty in the Photography Department. He has been an artist and active member of the Bay Area photography community since 1977. Sempere has served for over a decade as Manager of Visual Resources at SFMOMA, where he works closely with that institution's distinguished photography collection.

PH-380-3
UNDERGRADUATE
PHOTOGRAPHY
TUTORIAL

3 Units
Faculty: Debra Bloomfield

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

registration form

Registration Number	NAME	ADDRESS	TELEPHONE	DATE
Online Exam	CONFIRMED	REMARKS	REMARKS	REMARKS
I declare that I have read and understood the terms and conditions of the examination and that I will abide by them.				
Signature _____ Date _____				

registration form

summer 2007

Degree/Program at SFAI: BFA BA PB MFA MA Summer MFA Non-Degree

Last Name

First Name

Local Telephone Number

Social Security Number

Date of Birth

Major

Local Address

City

State

Zip

Billing Address (if different from above)

City

State

Zip

Name of person to contact in case of emergency

Telephone Number

Title VI of the Civil Rights Act of 1969 and Title IX of the Educational Amendments of 1972 require the following information. Check all that apply.

Female

International Student

Hispanic

White/Non-Hispanic

Black/Non-Hispanic

Male

(non-resident alien)

Native American

Asian Pacific Islander

Non-Resident of US

I GIVE / I WITHHOLD permission for SFAI to release my **Public Directory Information** for this term as provided by The Family Education Rights and Privacy Act of 1974. (See the SFAI Student Handbook for more on FERPA. We do not sell this information.) "Directory" information is defined as: name, local residence and phone number, major field of study, current schedule of classes, dates attended and degree(s) conferred.

COURSE CODE	COURSE TITLE	INSTRUCTOR	DATES	DAY	TIME	UNITS

BA, BFA, Non-Degree

1-11 units: multiply total units by \$1,175 12-15 units: \$13,600 over 15 units: \$13,600 + \$1,175 each additional unit

MA, MFA, SuMFA, PB

1-11 units: multiply total units by \$1,250 12-15 units: \$14,250 over 15 units: \$14,250 + \$1,250 each additional unit

TOTAL UNITS _____

TOTAL TUITION _____

Non-degree students must pay in full at the time of registration. Degree students are encouraged to pay at the time of registration and payment must be received before the first day of the session. For additional information see page 47-48 of the Summer Course Schedule.

- PAYMENT IN FULL**
- FINANCIAL AID/LOANS**
- CHECK ENCLOSED** (Please make check payable to SFAI)

VISA **MC** **AMEX**

NUMBER _____

EXPIRES _____

NAME ON CARD _____

BILLING ADDRESS _____

CITY _____

ZIP _____

I agree to observe the policies of SFAI as published in the Student Handbook and 2007 Summer Course Schedule.

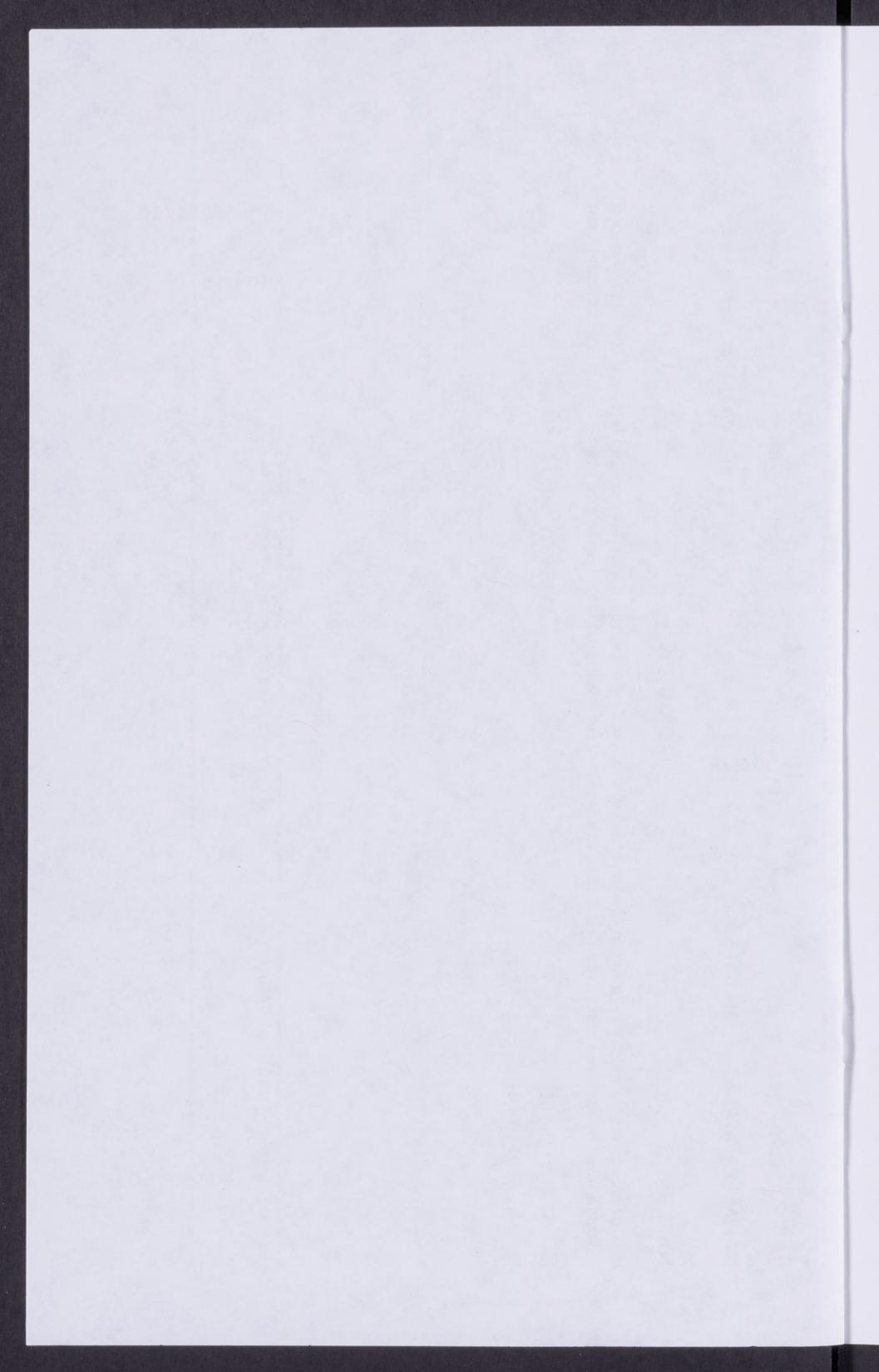
SIGNATURE

DATE

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8-week session

june 18 - august 10

Satisfies Photography Technical or Concept Distribution Requirement

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

DEBRA BLOOMFIELD is visiting faculty in the Photography Department. Her career spans three decades and includes a wide range of work. Her images draw on the visual language of metaphor and often explore the relationship between interiority and the external world. Her large-scale images, which traverse a line between painting and photography, are rich in palette and lyrical composition. Bloomfield's work is represented in numerous permanent museum collections, including SFMOMA, the Boston Fine Arts Museum, the Contemporary Museum of Art in Honolulu, the Fine Arts Museum in Santa Fe, New Mexico, and the Victoria and Albert Museum in London.

SOCS-103-1

ACTIVISM AND CONTEMPORARY SOCIAL MOVEMENTS

3 Units

Faculty: Susan Greene

Prerequisite: None

A wide range of social movements and activism, from the sale of oil that bypasses American corporations to massive street demonstrations and small-scale interventions, is taking place globally—from the Americas and Europe to the Middle East and Asia. The makings of these movements are complex and multilayered. We will

look at the dynamics of a wide range of contemporary social movements, from the individual to the social, from the psychological to the material. How are ideas of the self shifting in relation to broader configurations of power? How can we understand the role that artists play in social upheavals and developments? How do transnational social movements interact with everyday life and social change in the United States?

*Satisfies a Social Science Requirement
and a Global Studies Requirement*

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

SUSAN GREENE is visiting faculty in the School of Interdisciplinary Studies. She earned a PhD in clinical psychology from the Wright Institute, and an MA in interdisciplinary arts from San Francisco State University. Greene practices as an artist, activist, educator, and has a private psychotherapy practice. Greene has an extensive background in public art within social contexts and has organized dozens of collaborative and individual murals, from housing projects of West Oakland to refugee camps of the West Bank. She produces video documentaries and personal performances. Her current research deals with trauma, resilience, and creativity.

4-week session 1

june 18 - july 13

PH-121-1

CREATIVE POTENTIAL OF PHOTOSHOP CS2

3 Units

Faculty: Adrienne Pao

Prerequisite: knowledge of Photoshop

This class is designed for those knowledgeable in Photoshop but who desire more in-depth skills, techniques, and secrets. Participating students will gain further understanding of digital imaging and multimedia, obtaining some of the professional methods used to unleash little-understood possibilities in the program. Course work will consist of conceptually and technically challenging assignments and an introduction to video editing, enhanced by examples and demonstrations of contemporary artists.

Satisfies Photography Technical Distribution Requirement

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

ADRIENNE PAO is visiting faculty in the Photography Department. Her current projects, *Hawaiian Cover-Ups and Dress Tents* investigate notions of tourism in real and simulated fantasy landscapes, and involve a combination of performative and staged scenarios. Her work has been featured in the Portfolio Issue 77 of *Shots* (2004), *Exposure* (2006), *Flaunt* (2006), *Top* (Brazil, 2006), and *Playboy* (South America, 2006). It will also be featured in writer and art critic Rebecca Solnit's book *Storming the Gates of Paradise*:

Landscapes for Politics in 2007. She has shown her work nationally at the Morris Graves Museum of Art in Eureka, California and also at Wave Hill Glyndor Gallery in the Bronx, New York. Internationally, the Dress Tent exhibition is touring South America beginning with a solo exhibition at the Recoleta Cultural Center in Buenos Aires, Argentina in 2006. It will travel through Patagonia and São Paulo, Brazil in 2007. She was a 2005 Society for Photographic Education award winner, and received a 2005 Visual Artist Fellowship through the College Art Association. Pao received her MFA in Photography from San Jose State University in 2005.

PR-220-1

CONCEPTUAL PRINTMAKING

3 Units

Faculty: Timothy Berry

Prerequisite: 3 Units of Printmaking course work or instructor permission

Definitions of printmaking have constantly been evolving ever since man first reached his ash-covered hand to the roof of a cave. In process, they have evolved from direct hand manipulation in text/image creation through to today's digital revolution. Printmaking's strength is that these same technologies and their processes also present—each in its own unique way—questions and issues that are at the heart of the discourse of our time. "Printmaking is not an object, technique, or a process—it is a theoretical language of evolving ideas."

4-week session 1

june 18 - july 13

This class will begin to provide insight into how the old and the new can coexist and function in interactive ways that preserve tradition while embracing and creating new paradigms. These insights will be investigated through drawing and printmaking projects. These projects will be based on the collaborations (sources) between these traditional understandings and of their applications to printmaking—investigating transferal, layering, and transformation. These projects, seven in total, will involve class participants' moving back and forth between the drawing studio and the printmaking lab. All work will be examined through both individual and group critiques.

*Satisfies Printmaking elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA*

TIMOTHY BERRY is an associate professor in both the Printmaking Department and the Painting Department, and chair of the Printmaking Department. He is a painter and printmaker who in 1974 founded the noted Teaberry Press. It is recognized as one of this country's finest intaglio presses, and its work with more than 200 artist collaborations is part of a museum retrospective that has been traveling since 1990. His own work has been exhibited in the United States and Europe. He is represented in California by Sue Greenwood Fine Art.

SC-200-1
BEGINNING AND FURTHER SCULPTURE: COMPARATIVE CONSTRUCTION

3 Units

Faculty: Richard Berger

Prerequisite: 3 Units of Sculpture course work or instructor permission

This course is designed to supplement ideas students are attempting to realize in their work through the technical and methodological engagement of four commonly used materials. Wood, plaster, metal, and ceramic will be explored for one week each in this four week session. The unique qualities and technical methods for construction of each material will be explored for their potential in individual expression, form realization, and in combined assemblage. As each of these materials and their techniques are useful to the 3D maker, they are equally rich in metaphor for ideational strategies that give meaning to the things we make. Students will gain material knowledge and deepen their understanding of form as idea in order to broaden the sense of possibility in the evolution of their sculptural ideas at all levels of interest and expertise.

*Satisfies Sculpture Requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA*

4-week session 2

july 16 - august 10

RICHARD BERGER is an associate professor and former chair of the Sculpture Department. He is an artist who has taught at SFAI since 1970. His work is featured in the permanent collections of the Oakland Museum of California, the Contemporary Museum in Honolulu, and the Monterey Peninsula Museum. Berger has received a National Endowment for the Arts Fellowship and is the 45th recipient of the SFAI Adaline Kent Award, which included an exhibition, *The Third Time I Saw Phyllis She Exploded*, at SFAI's Walter and McBean Galleries in 2004.

DR-220-1

NARRATIVE DRAWING

3 Units

Faculty: Caitlin Mitchell-Dayton

Prerequisite: 3 Units of Drawing course work

Comic books and storyboards share a similar structure with Giotto's sequential frescoes and Ed Ruscha's drawings. They all condense meaning into a single word. At his best, Lucien Freud can make two people in a room look like a book-length story. In this class we will investigate what forms a narrative can take. How much is enough? What is a narrative, anyway? Works on paper have been closely tied to the idea of illustration, a term which generally implies a secondary relationship to a text. In what ways could this balance be shifted? While the primary focus of the class will be on answering these questions with individual visual solutions, some short texts and excerpts from longer works will be examined as jumping-off points for discussion. Plan to generate at least one piece that references an existing historical or contemporary narrative painting or text.

Satisfies Painting Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

CAITLIN MITCHELL-DAYTON is visiting faculty in the Painting Department. Mitchell-Dayton received her MFA, MA, and BA degrees in the Practice of Art at UC

4-week session 2

july 16 – august 10

Berkeley and has an extensive exhibition record. Recent group exhibitions include: Fascination: The Bowie Show at Gallery 16 and Museum Pieces at the M. H. de Young Museum. Solo shows include World of Swirl at John Berggruen Gallery, San Francisco.

In addition, Mitchell-Dayton received a SECA Purchase Award from SFMOMA in 1997 and an Eisner Award for Fine Art at UC Berkeley in 1982.

DT-117-1 CONVERGENT ART AND DESIGN PRACTICE: ADOBE PHOTOSHOP, ILLUSTRATOR, AND INDESIGN

3 Units

Faculty: Ravinder Basra

Prerequisite: None

Using an integrative approach, students in this class will work with three programs in the Adobe Creative Suite: Photoshop, Illustrator, and InDesign to complete project-based assignments. This class will emphasize the absolute interdependency of software for fostering interdisciplinary art and design practice across different media.

Students will learn the fundamental tools of each program and utilize features as appropriate for individual concepts and projects for convergent two-dimensional practice. Areas of examination are manipulating and correcting photographic work,

deconstructing and creating new work outside of the photo-based image, exploring vector-based drawing and typography, resizing objects, and producing integrated page layouts and multipage books. There will be electronic as well as print-based assignments. Graphics produced in this course will also be useful for web-page layouts and motion graphics. This class will assist students from all areas of study in understanding the wide possibilities for two-dimensional treatments when working electronically in traditional 2D display, publishing, and networked and time-based media.

*Satisfies Design+Technology Distribution 1
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA*

RAVINDER BASRA is visiting faculty in the Design+Technology Department. He has over 12 years experience in teaching design-related subjects in both undergraduate and graduate programs in the US and in the UK. Ravinder's background has involved teaching web design, motion graphics, and print design, as well as extensive curriculum development work. In addition, she has also worked on a number of design projects for the San Francisco Center for the Book, University of San Francisco and International Executive Rental Agency. Ravinder is currently the Education Chair on the Board of Directors of the San Francisco, AIGA office. She holds a MA in Visual Communication, majoring in Multimedia Design, from the University of Central England in Birmingham, UK.

4-week session 2

july 16 – august 10

NG-220-2

BEFORE THE VISIBLE

3 Units

Faculty: Stephen Hendee

Prerequisite: 3 Units of New Genres course work or instructor permission

This course will address the practice and theory of contemporary space through sculpture, installation, and digital concepts of the manipulation of time. Students will examine the methodologies and historical use of installation and site specificity in relationship to the exhibition of student projects for critique. Discussion and critical readings will emphasize an examination of place and context utilizing speculative investigations and a synthesis of means. Students will access space in new genres, the tools provided in sculpture, and the digital lab at SFAI to construct, present, and critique projects. The time provided for instruction will cycle between the active production and making of artwork for presentation, class discussion, and lecture sessions, and critique involving finished efforts.

Satisfies New Genres Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

STEPHEN HENDEE is visiting faculty in the New Genres Department. He makes objects from ephemeral conditions such as light and the implied geometry of space. Hendee

received an MFA from Stanford University in 1993, and attended the Skowhegan School of Painting and Sculpture in 1989. He has been recognized with numerous awards of merit including a Tiffany Comfort Grant, an Elizabeth Foundations Grant, and a Pollock-Krasner Grant. His Work has appeared in more than 40 exhibitions and has been displayed at the Whitney Museum of American Art, Sculpture Center, P.S.1 Contemporary Art Center, the New Museum for Contemporary Art in New York City, The Johnson Museum of Art at Cornell University, The St. Louis Art Museum, and, internationally, in both Germany and Japan.

PH-220-1

RURALSCAPE, AN EXPLORATION

3 Units

Faculty: Debra Bloomfield

Prerequisite: 3 Units of Photography course work

This class will be a complete immersion into your art. It will be structured around weekly destinations that are chosen collectively by the students. Photographing with awareness of personal, social, political, or historical concerns are the main goals and topics for discussion in this class. The instructor will work with students in the lab, providing collaborative dialogue on proofs and finished prints. Field notes and an edited portfolio are required at the end of class.

4-week session 2

july 16 – august 10

Satisfies Photography Concept Distribution Requirement

Satisfies 3 units of the 6-unit off-campus study requirement

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

DEBRA BLOOMFIELD is visiting faculty in the Photography Department. Her career spans three decades and includes a wide range of work. Her images draw on the visual language of metaphor and often explore the relationship between interiority and the external world. Her large-scale images, which traverse a line between painting and photography, are rich in palette and lyrical composition. Bloomfield's work is represented in numerous permanent museum collections, including SFMOMA, the Boston Fine Arts Museum, the Contemporary Museum of Art in Honolulu, the Fine Arts Museum in Santa Fe, New Mexico, and the Victoria and Albert Museum in London.

PR-220-2
ALTERNATIVE INTAGLIO
3 Units
Faculty: Daria Sywulak

Prerequisite: 3 Units of Printmaking course work or instructor permission

The emphasis of this course is to expand the conception of printmaking, employing a wider and more complex variety of intermediate and advanced intaglio techniques, including multiple color plates, chine-collé, reversals, and the addition of mixed media, such

as photo, relief, sculptural elements and installation work. Through discussion of contemporary issues and approaches, students will devise and produce long-term, theme-based, self-directed projects with the intention of furthering individual artistic growth and developing the essential skills and conceptual basis necessary for innovative work in this field.

Satisfies Printmaking Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

DARIA SYWULAK is visiting faculty in the Printmaking Department. She received her BFA from Antioch College in Yellow Springs, Ohio in 1985, moving to SF shortly afterwards. She worked as a serigraph printer at Editions Press in 1986, and then went on to become a Master Printer of etching and photogravure at Crown Point Press where she worked for 15 years between 1987 and 2002, with such well-known artists as Wayne Thiebaud, Sol LeWitt, John Cage, Judy Pfaff, Ed Ruscha, Nathan Oliveira, Pat Steir, Richard Tuttle and many more. Crown Point prints are in the permanent collections of MoMA in New York, the Fine Art Museums of San Francisco, and the National Gallery in Washington DC. She has also taught at Cornell University, Kala Art Institute, and the College of Marin.

intensive period 2

august 13-24

FM/DT-220-1

RUSHES: TEN-DAY HD FILM INTENSIVE

3 Units

Faculty: Lise Swenson

Prerequisite: *3 Units of Film course work or equivalent*

Students enrolled in this two-week intensive course will collaboratively direct, shoot, edit, and package a short movie. Working as one cohesive group under the guidance of the instructor, students will learn, directly through experience, how to make a short film using current industry standard HD-cam production and editing equipment. Film screenings, articles, and writing exercises will be presented in class as a means to examine the history of the collaborative creative process.

Satisfies Design+Technology Video Distribution

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

LISE SWENSON is visiting faculty in the Film and Design+Technology Departments. As a media artist, activist, and educator, she has been involved with media arts in the Bay Area since the early 80s. As a media artist she creates documentaries, experimental documentaries, feature-length fiction and short experimental video art works. Swenson also creates multimonitor and site-specific video installations. In 1984 she cofounded ATA (Artists' Television Access), a nonprofit media arts access and education facility and in

1995 she founded TILT (Teaching Intermedia Literacy Tools), a nonprofit that works within school programs and community organizations to teach the fundamentals of media literacy and moviemaking. Swenson's work has been exhibited nationally and internationally and has received numerous awards and grants. She was the recipient of a Creative Work Fund grant which helped to seed the creation of *Mission Movie*, her first feature-length award winning narrative film. She has also just returned from the 2007 Sundance Film Festival where she represented Lynn Hershman Leeson's new critically acclaimed hybrid documentary *Strange Culture* as producer and assistant director.

IN-299-1

INSPECTABLE BOUNDARY

3 Units

Faculty: Steven Badgett

Prerequisite: *3 Units of Studio course work*

This class will concentrate on design and space, emphasizing the exploration and analysis of the meaning and issues of the sacred and the profane in the new geographies in and around the Bay Area/City Studio. The scope of the projects for this class will include drawing and model making, re-imagining sites ranging from industrial to ethereal. The class will be working together out of a repurposed, mobile construction trailer office. The projects will be executed in collaboration with Steve Badgett of SIMPARCH (<http://www.simparch.org>) whose work combines the politics of place with

intensive period 2

august 13-24

the politics of art into large scale and interactive structures.

Satisfies Interdisciplinary Elective

Satisfies 3 units of the 6-unit off-campus study requirement

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

STEVEN BADGETT founded SIMPARCH with Matt Lynch in 1996. SIMPARCH has exhibited internationally, including in San Francisco at the Yerba Buena Center for the Arts with the final installation of *Freebasin* (2000), a full-scale skate bowl installed in the gallery for use by skateboarders. He is the recipient of a New Mexico Arts Council grant and residencies from the Atelier de Pontoise in France and the Center for Land Use Interpretation in Los Angeles. SIMPARCH's work was included in the 2002 Documenta.

PH-299-1

FINDING YOUR SUBJECT

3 Units

Faculty: Alec Soth

Prerequisite: 3 Units of Photography course work

This intensive class will explore the different ways photographers identify and pursue their subject. Though this is a fine-art-oriented class, the techniques of journalism, science, and poetry will be introduced to expand the paths a student can follow to define their subject. These three unique ways of approaching the creation of

a photograph will lead to specific assignments. These small projects will be personally designed through a one-on-one relationship/development between the student and the instructor. Collaborative and group projects will be considered.

Satisfies Photography Concept Distribution Requirement

Satisfies Elective Studio for non-Photography majors.

ALEC SOTH is visiting instructor in the Photography Department. He is the recipient of several major fellowships from the McKnight and Jerome Foundations and was awarded the 2003 Santa Fe Prize for Photography. His work is represented in major public and private collections, including SFMOMA, the Museum of Fine Arts in Houston, and the Walker Art Center in Minneapolis. Soth's photographs have been featured in numerous solo and group exhibitions, including the 2004 Whitney and São Paulo Biennials. His first monograph, *Sleeping by the Mississippi*, was published by Steidl in 2004; his follow up, *NLAGARA*, was also published by Steidl and released in 2006. Soth is represented by Gagosian Gallery in New York, Weinstein Gallery in Minneapolis, and is an associate photographer with Magnum Photos.

art criticism conference

august 17-24

IN-301-1

ART CRITICISM CONFERENCE

Keynote Address: August 17

3 Units

Faculty: Mark Van Proyen

**Prerequisite: ARTH 102-1
(Contemporary Art)**

This one-week intensive class and conference is designed to acquaint students with the contemporary practice of writing about art in its many poetic and professional subfunctions. Presentations by the instructor will be augmented by seminars given by a variety of professional art writers hailing from very different institutional backgrounds. Specific topics to be addressed will include the changing function of the contemporary critic; the role of the institution in the support of written commentary; editorial roles and responsibilities; and the contemporary and classical categories of rhetoric and argumentation. In addition to writings by the conference participants, students will also be expected to read work by important historical critics such as John Ruskin, Charles Baudelaire, Clement Greenberg, and Donald Kuspit. Students will be expected to complete two in-class writing assignments and two additional assignments to be turned in at the end of the conference.

Satisfies an undergraduate or graduate Art History Elective

MARK VAN PROYEN is an associate professor in the Design+Technology Department, the Liberal Arts Department, and the Painting Department. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a corresponding editor for *Art in America*, and has also contributed writing to *Art Issues*, *New Art Examiner*, and *Bad Subjects*. He is the editor of expo-see.com and the co-editor of the anthology *Afterburn: Reflections on Burning Man* (University of New Mexico Press).

graduate courses

internship course

may 14 – august 13

GR-596-1

INTERNSHIP COURSE

3 Units

Faculty: Jennifer Rissler

Students enrolled in the internship course both complete an internship at a site of their choosing — including arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects — and participate in this seminar.

The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city.

Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. Internships carry 3 semester units of credit. To participate in internships for credit, students must enroll in the Internship course. Interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

JENNIFER RISSLER is the Director of Academic Administration at SFAI and Chair of the Northern California chapter of ArtTable, a national organization for professional women in the visual arts. In February 2005, she participated in a program addressing visual literacy on National Public Radio's *Forum*, hosted by Michael Krasny. Her work *Self-Served* was published as a frontispiece in *Aroused*, edited by Karen Finley, Thunder's Mouth Press (2001). Additional projects include the *Licra Project*, at the 2000 Havana Biennale. Jennifer received an MA in Humanities from the University of Richmond.

8-week session

june 18 – august 10

ARTH-503-1

ART OF THE BLACK AFRICAN DIASPORA

3 Units

Faculty: Derek Conrad Murray

This course will examine diaspora in terms of processes and conditions. It will look at their constant formation and re-formation through migration and movement, and the effect of the resulting hierarchies on visual culture. Throughout the session, students will study the multiple histories and manifestations of African diasporic visual cultures, and examine methodological and theoretical questions addressing approaches to hybridity, authenticity, acculturation/transculturation, exile, and creolité/creolization that contribute greatly to our modern history. Although the seminar will be grounded in African diasporic visual cultures (African-Atlantic world, Black Atlantic, Indian Ocean world), this class is open to any graduate student interested in the investigation of histories and cultures that have crossed borders in their evolutions.

JORDANA MOORE SAGGESE is visiting faculty in the School of Interdisciplinary Studies. She received her MA in twentieth-century European and American art, and is a PhD candidate in Art History at the University of Illinois, Champaign-Urbana. She is currently completing a dissertation on the artist Jean-Michel Basquiat and teaching at San Jose State University and Santa Clara University. Her

publications include entries in contemporary art exhibition catalogues, biographies of African-American women artists for Grove Art online, and “The Myth of Neutrality: Reconsidering Conceptual Art Photography,” in the Spring 2007 issue of *Exposure*.

CS-500-1

THEORIES IN GLOBAL CONTEMPORARY ART, 1985–PRESENT

3 Units

Faculty: Derek Conrad Murray

This course is designed to offer a comprehensive overview of contemporary thought within the visual arts from a global perspective. Theoretical approaches will include aesthetics, cultural theory, Marxist/post-Marxist social theory, visual culture studies, poststructuralism, globalization theories, comparative modernities, the politics of representation, and postcolonial theory. Attention will also be given to the history of museum exhibitions, including the new independent modes of display that have emerged in recent years—namely the global mega-exhibition and its discontents.

DEREK CONRAD MURRAY is visiting faculty in the School of Interdisciplinary Studies. He is an art critic, historian, and interdisciplinary theorist specializing in contemporary art (post-1945), theory and criticism, cultural studies, and visual culture.

8-week session

june 18 - august 10

Murray received his PhD in Art History from Cornell University and is currently Assistant Professor of Critical Theory in the School of Art and Art History at the University of South Florida. He has published widely on contemporary art in publications such as *Art Journal*, *Parachute*, *Art in America*, *Nka: Journal of Contemporary African Art*, and *Third Text*.

GRADUATE CRITIQUE SEMINARS

Faculty:

- | | |
|-------------------------|--------------|
| <u>SGR-500-1</u> | Pegan Brooke |
| <u>SGR-500-2</u> | Will Rogan |
| <u>SGR-500-3</u> | John Priola |
| <u>SGR-500-4</u> | Pat Klein |
- 3 Units**

Graduate Critique Seminars emphasize group discussion and the critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

PEGAN BROOKE is an associate professor in the Painting Department and Director of the Summer MFA Program. Her work is in the permanent collections of the San Francisco Museum of Modern Art and the Guggenheim Museum, New York; and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. R.B. Stevenson Gallery in San Diego, CA; Friesen Gallery in Seattle, WA and Sun Valley, ID; and Chris Winfield Gallery in Carmel, CA represent her work.

WILL ROGAN is visiting faculty in the New Genres Department. He is a recent recipient of a Rockefeller Media Arts Fellowship. His recent work takes specific historical narratives as starting points, for example the story of a woman who was hit by a meteorite in 1954, or a magician who quit magic to try to open a transcendental meditation theme park, or a climber who was forced to cut his own arm off to free himself from a canyon. His work has been exhibited at the MORI Art Museum in Tokyo, Japan, DUMBO Art Center in Brooklyn, the Palm Beach Institute of Contemporary Art in Florida, Gasworks Gallery in London, and in SFMOMA, Jack Hanley Gallery, Yerba Buena Center for the Arts, and Southern Exposure.

J. JOHN PRIOLA is visiting faculty in the Photography Department. His work has been shown in exhibitions including *In A Different Light*, Berkeley Art Museum, and *Prospect '96*, at the Schirn Kunsthalle, Frankfurt, Germany. His work is included in the collections of the Metropolitan Museum of Art, New York; SFMOMA; and the Art Institute of Chicago. A monograph of his work was published by Twin Palms in 1998. He is represented by Gallery Paule Anglim, San Francisco.

PAT KLEIN is associate professor in the Painting Department. Her work has been exhibited internationally in exhibitions at the University of California Berkeley Art Museum; the Seattle Art Museum; the Brooklyn Museum; the Los Angeles County Museum; Stephen Wirtz Gallery, San Francisco; the Kjaersmo Gallery in Akershus, Norway; Bryggerhuset Kunstnerverksted, Ski, Norway; and the Norwegian Embassy in Caracas, Venezuela. Her work is included in the collections of the Oakland Museum of California; Philip Morris Corporation, New York; and the Weissman Collection, Los Angeles; and others. Klein has received two Ekely Fellowships and grants from the Norwegian government.

8-week session

june 18 - august 10

GRADUATE TUTORIALS

Faculty:

- SGR-580-1** J. D. Beltran
SGR-580-2 Amy Ellingson
SGR-580-3 Debra Bloomfield

3 Units

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with the faculty member a minimum of three times per semester.

Unless otherwise notified, the first meeting of Graduate Tutorials is at Third Street Graduate Studios.

J.D. BELTRAN is visiting faculty in the New Genres department. She holds an MFA from the San Francisco Art Institute and a Juris Doctorate from the University of California at Berkeley. Beltran was a recipient of the 1999 San Francisco ArtCouncil Award to Visual Artists and held a summer residency at the Skowhegan School of Painting and Sculpture, in Maine. Her work has been shown throughout the US, including the San Francisco Museum of Modern Art; the New Jersey Center for Visual Arts; The Alternative Museum, New York; and Southern Exposure and Yerba Buena Center for the Arts, San Francisco.

AMY ELLINGSON is an associate professor in the Painting Department. Recent exhibitions include Haines Gallery, Semper Augustus at Charles Cowles Gallery in New York; Neo Mod: Recent Northern California Abstraction at Crocker Art Museum and Monterey

Museum of Art; and Matter & Matrix at Scripps College in Claremont, CA. Ellingson is the recipient of an ArtCouncil 1999 Grant to Individual Artists. She received a BA in Studio Art from Scripps College and an MFA from California Institute of the Arts. She is represented by Haines Gallery, San Francisco, and is affiliated with Charles Cowles Gallery, New York.

DEBRA BLOOMFIELD is visiting faculty in the Photography Department. Her career spans three decades and includes a wide range of work. Her images draw on the visual language of metaphor and often explore the relationship between interiority and the external world. Her large-scale images, which traverse a line between painting and photography, are rich in palette and lyrical composition. Bloomfield's work is represented in numerous permanent museum collections, including SFMOMA, the Boston Fine Arts Museum, the Contemporary Museum of Art in Honolulu, the Fine Arts Museum in Santa Fe, New Mexico, and the Victoria and Albert Museum in London.

PRACTICUMS

- EMS-588-1**
EXHIBITION AND
MUSEUM STUDIES

TBA

- US-588-1**
URBAN STUDIES

TBA

3 Units

The practicum is a key aspect of the program designed to give students

4-week session

june 18 – july 13

supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly recommended to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with organizations, agencies, museums, galleries, departments of culture, archives, private collections, etc., locally, nationally, or internationally. Students work with an individual affiliated with the practicum site and a SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience, the development of their thesis, as well as assisting the student in placing their fieldwork into the broader context of their program of study.

CS-500-2

TOURISTS AND VAGABONDS

3 Units

Faculty: Stephanie Ellis

This seminar is an introduction to the tools of critical thinking. Foundational to this seminar is the premise that subjects and ways of seeing are culturally constructed and historically contested. This is not a survey course. It is a specific investigation into the politics of displacement that provides research models and tactics applicable to one's own inquiries and development as a historical agent.

Tourists and vagabonds are two notions of contemporary subjectivity with roots in the dislocations of colonialism, urbanization, and industrialization. For the last hundred years, many western artists have aligned themselves with the “free spirits” of the gypsy and the bohemian. Today, some artists are positioned as “content providers” for tourist spectacles in star cities. Other artists critique the tourist as an ideal subject of globalization. Still others press forward the radical potential of so-called “tourist” art or the solidarity of diasporic communities.

This seminar will look at cartography and contemporary nonwestern art making as well as postcards, world's fair souvenirs, and travel snapshots.

visiting artist lecture series

june 30 – july 28

We will look at what means are employed for “looking back,” whose body is on display, whose body is consigned as abject, and who is served by the romances of first contact and authenticity.

STEPHANIE ELLIS is an Associate Professor in the School of Interdisciplinary Studies. She has an MFA and PhD in Visual Culture from UC Davis. Her writing on the visual practices of malls and corporate offices has appeared in international journals such as *Parallax* and *Architectural Design*. She has curated and exhibited in several national traveling exhibitions. She is now collaborating on the launch of the Public Policy Studio, a visual arts studio and academic center committed to local and national debates about education.

SGR-502-1
**VISITING ARTIST
LECTURE SERIES**
0 Units

Faculty: Jill Miller

The *Visiting Artist Lecture Series* is designed to supplement the Summer MFA Program by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and others working in a wide variety of disciplines within the community as well as individually. This series will take place at the Third Street Graduate Center and will further expose students to a diverse range of artists and art. Visiting artist lectures will occur on Saturday afternoons. Students will also have the opportunity to meet with some guests for individual critiques and small group discussions. Attendance is required for all Summer MFA students.

JILL MILLER is visiting faculty in the New Genres Department. She received her MFA from UCLA. Her video work addresses the nature of video as a medium. Her work is research-based and she draws from a variety of sources including literature, art history, feminist theory, and humor. Her work has been exhibited internationally. Miller has received the D'Arcy Hayman Award, the Hoyt Award, and the Edward J. and Alice Mae Smith Award, among others.

registration

summer 2007

The following policies and procedures are excerpted from the SFAI Student Handbook and are appropriate for the various activities related to registration for classes.

ADMISSION

Summer 2007 courses are open to new and continuing SFAI degree students and to non-degree students, provided that the stated prerequisites are met to the satisfaction of the instructor and the course is appropriate to the student's degree program. Course enrollment is further subject to space availability.

COLLEGE CREDIT UNITS AND TRANSCRIPTS

Credit is offered as the semester unit. Undergraduate courses are numbered 100-399. Post-Baccalaureate certificate courses are numbered 400-499. Graduate courses are numbered 500-599 and are available only to students admitted to the Art Institute's graduate programs. Grade reports for courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete the request for an official transcript available on the SFAI website under the "For Alumni and Friends" link.

POLICY STATEMENT

All students are urged to read the general regulations found in the Course Schedule and the Student Handbook located at the "For Current Students" link or at http://www.sfaiedu/data/pubs/Handbook_0607. Unfamiliarity with sections pertaining to their interests and requests does not excuse students from the obligation to follow the described policies and procedures. Although every effort has been made to ensure the accuracy of the Course Schedule and the Student Handbook, students are advised that the information contained in them is subject to change. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

CHANGES AND ADDITIONS TO COURSE SCHEDULE

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc. Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and/or place of any course offering

general information

NON-DISCRIMINATION POLICY

The San Francisco Art Institute expressly prohibits discrimination and harassment because of gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to all individuals on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Chief Financial Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133; or the Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202. Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or Dean of Graduate Programs prior to registration. Qualified disabled students who require special accommodation in order to participate in San Francisco Art Institute's degree or certificate

programs should write to the Associate VP for Student Affairs, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic Chestnut Street campus presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate VP for Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

registration

summer 2007 calendar

INTENSIVE #1

May 29–June 8

Add/Drop Deadline –May 29

8-WEEK SESSION

June 18–August 10*

Add/Drop Deadline –June 22

*Note: Classes do not meet on July 4
holiday

4-WEEK SESSION #1

June 18–July 13*

Add/Drop Deadline –June 20

*Note: Classes do not meet on July 4
holiday

4-WEEK SESSION #2

July 16–August 10

Add/Drop Deadline –July 18

INTENSIVE #2

August 13–24

Add/Drop Deadline –August 13

ART CRITICISM CONFERENCE

August 17–24

Add/Drop Deadline – August 17

INTERNSHIP COURSE

May 14–August 13

Add/Drop Deadline –May 16

GRADUATE VISITING LECTURE SERIES

June 30–July 28

SUMMER MFA

INFORMATION

Orientation (June 13–15)

Reviews (August 11–12)

The calendar above is a general outline of the dates for most of the courses offered within the degree programs. Additionally, there are several special courses offered within the degree programs that fall outside of the above calendar. These courses are identified in the course description section of this schedule. Information about registering for Community Education programs is located at www.sfai.edu or by e-mailing ace@sfai.edu.

REGISTRATION

INSTRUCTIONS

Registration is the means by which a person officially becomes a student at SFAI. Registration is always in relation to one of the approved semesters/terms of SFAI. Registrants are further identified by degree, class level, and major. Continuing students are urged to register in advance of a semester/term (Early Registration—March 27). Students returning from a Leave-of-Absence or from one of the off-campus

how to register

programs authorized by SFAI, as well as students enrolled in the previous semester, are considered “continuing” students; however, students advancing to a higher degree or certificate program are considered “new” students in that higher program. Individuals registering for the first time at SFAI are considered “new” students. Returning students who have voluntarily or involuntarily withdrawn from SFAI should contact the Office of Admission for information on how to re-enroll.

ACADEMIC ADVISING

The Undergraduate Academic Advisor assists students with establishing clear and reasonable academic goals and develops a semester-by-semester plan for the completion of the baccalaureate degree. The Advisor is available to discuss the requirements for Independent Study, Mobility, Directed Study Petitions and Change-of-Major procedures. Undergraduate Advising is mandatory for those students entering their sophomore year; and it is strongly recommended that every student meet with the Academic Advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Academic Advising Office, located on the mezzanine. In addition, faculty advisors and department chairs can discuss with students the educational

and co-curricular opportunities available to inform and enhance their experience at SFAI. Graduate students are encouraged to discuss their course of study with one of the Graduate Faculty Advisors prior to registration each semester.

HOW AND WHEN TO REGISTER

Student-Accounts Hold

A student cannot register if there is a hold on their account.

MARCH 19–23 Summer MFA Students

The Summer MFA Office handles registration of all continuing Summer MFA students.

Registration for NEW Summer MFA students is handled through the Admission Office.

MARCH 27–Ongoing Currently enrolled MA, MFA, Post-Bac, BA, and BFA students

MARCH 28 –Ongoing Non-Degree Students

Non-degree students register through the Office of Registration and Records by the following methods:

how to register

Registration in Person

Registrations are accepted in the Office of Registration and Records between the hours of 10:00am and 3:00pm, Monday through Friday. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Registration by Fax

To register by fax using American Express, MasterCard, or Visa, please dial 415 749 4579 between the hours of 10:00am and 3:00pm, Monday through Friday. Please fill out and fax the registration form included in this booklet. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner.

Registration by Mail

To register by mail please fill out and mail the registration form at the back of this booklet and send payment by check or credit card. When using American Express, MasterCard, or Visa if the credit card does not belong to the registrant, please include the name and phone number of the card's owner.

Mail the completed form to:

SAN FRANCISCO
ART INSTITUTE
Office of Registration and Records
800 Chestnut Street
San Francisco, CA 94133-2299

ADDING AND DROPPING COURSES

After registering, students may add or drop courses only by filing a written notice of program change (Add/Drop Form) with the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. Courses may be added up to and including the first meeting of the class; courses may also be dropped at any time. When considering adding and/or dropping a course, please be aware of the financial policies related to these actions for the Summer 2007 term. Please consult the sections "Dropped Classes by Degree Students" or "Dropped Classes by Non-Degree Students" under Tuition Refund Policy. The dates of filing a completed add or drop form in the Office of Registration and Records determines the appropriate academic and financial result of the filing.

COMPLETE WITHDRAWAL FROM ALL COURSES

After registering or adding courses, students may withdraw at any time from all courses in the Summer 2007 term only by filing a written notice of dropping all courses (Drop Form). Please consult the sections "Complete Withdrawal by Degree Students" or "Complete Withdrawal by Non-Degree Students" to be informed of the refund

financial aid /tuition

policy for this action. The date of filing a completed drop form for all courses in the Office of Registration and Records determines the appropriate academic and financial result of the filing.

FINANCIAL AID

Financial aid is available to degree-seeking students enrolled for six or more credit units (normally two classes). Students must remain enrolled for at least six credit units per term regardless of the starting date of the class. A student who drops below six credit units during the term will lose eligibility to receive financial aid for that term, and any aid disbursed will be removed from the student account. Please contact the Financial Aid Office at 415 749 4520 for more information.

REFUNDS

During the term, if the student receives Financial Aid awards in excess of the tuition costs, the student will receive a refund check. A student who drops below six credit units per term must repay any refunds given to them. A student who owes a balance on their account will not be permitted to register and may not receive a transcript until the account balance has been paid in full or a payment plan has been approved and established. Financial Aid recipients considering a reduction in course load are strongly encouraged

to consult with a financial aid counselor prior to taking any action.

TUITION AND FEES

BA, BFA, and NON-DEGREE Tuition per Semester

1–11 units—Multiply each unit by \$1,175

12–15 units—Pay a flat fee of \$13,600

Over 15 units—\$13,600 plus \$1,175 for each additional unit over 15

MA and MFA Tuition per Semester

1–11 units—Multiply each unit by \$1,250

12–15 units—Pay a flat fee of \$14,250

Over 15 units—\$14,250 plus \$1,250 for each additional unit over 15

Post-Baccalaureate Tuition per Semester

1–11 units—Multiply each unit by \$1,250

12–15 units—Pay a flat fee of \$14,250

Over 15 units—\$14,250 plus \$1,250 for each additional unit over 15

tuition

OTHER FEES

1. Studio courses may be subject to a materials fee (see individual course descriptions.)
2. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All Study/Travel Courses require a \$500 nonrefundable deposit.
3. Facilities fees for students not enrolled in summer classes are \$300.

TUITION PAYMENT DEADLINES

For continuing students, tuition is due in full at the time of registration or by the first day of the session, unless tuition is fully covered by Financial Aid. For non-degree students, tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the semester (i.e., travel classes) will be due prior to the first day of the class.

TUITION PAYMENT PLANS

San Francisco Art Institute offers three alternative options for payment of tuition charges for the summer term: a full payment option that requires one payment after financial aid has been deducted and two monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to degree students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by credit card, cash, check or bank draft payable to the San Francisco Art Institute. A \$15 fee will be charged for all returned checks. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment plan participants and will be automatically charged on the first of each month.

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A

Four monthly payments per semester beginning April for Summer Semester; \$25 administrative fee.

tuition

Monthly Payment Option B

Three monthly payments per semester beginning May for Summer Semester; \$25 administrative fee.

TUITION REFUND POLICY

Dropped Classes by Degree Students

The date on which you file a completed drop form in the Office of Registration and Records determines the refund date; refer to the Summer Schedule Add/Drop dates for each session. The responsibility for filing the form rests entirely with the student.

Complete Withdrawal by Degree Students

Tuition refunds for complete withdrawal from all Summer 2007 classes are calculated according to the ratio of days elapsed in the term to the total days in the term. Actual refunds are calculated using the percentage of the term completed on the effective day of a withdrawal as determined by the date of filing a completed drop form in the Office of Registration and Records. Responsibility for filing this notice rests entirely with the student.

FINANCIAL AID RECIPIENTS

The Higher Education Act Amendments of 1998 require SFAI and

the withdrawing student to return any unearned federal aid funds (grants and/or loans). Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility.

COMPLETE WITHDRAWAL OR DROPPED CLASSES BY NON-DEGREE STUDENTS

Tuition refunds for complete withdrawal or dropped classes are given according to the schedule below. The date on which you file a completed drop form in the Office of Registration and Records determines the refund date and the percentage of tuition to be refunded for a course. A \$100 registration fee will be deducted from all refunds.

Prior to and including

First day of first class
100%

First 10% of class hours attended
90%

After first 10% and through first 25%
50%

After first 25% and through first 50%
25%

After 50% of class hours attended
0%

city studio

summer programs

***pre-college program
(ages 16-18)***

***young artist program
(ages 13-15)***

***teacher professional
development program***

***adult continuing education
(ages 18+)***

pre-college */young artist*

PRE-COLLEGE PROGRAM

Ages 16–18

July 9–August 10, 2007

Experience college life, develop technical and conceptual skills, and immerse yourself in art. City Studio's Pre-College summer program invites students ages 16–18 to join us in the lively discussions and experimentations that distinguish education at SFAI. This five-week summer program is a great introduction to college life in one of the oldest and most distinguished art schools in the US. San Francisco Bay Area residents may enroll as day students; students from outside of the Bay Area can take advantage of SFAI-supervised housing.

Courses offered in the Pre-College program reflect the pedagogy of the undergraduate curriculum. Students work with a roster of local and international artists to expand their conceptual and technical approaches to art making. Our courses range from animation, creative writing, design, drawing, film, painting, photography, installation, and printmaking. Students choose two courses that are supplemented by Friday workshops, evening studios, a three-day contemporary art history seminar, a portfolio development workshop, and a final exhibition and screening of student work. Students can earn a total of five college credits.

For complete course descriptions

and program details visit
www.sfai.edu/precollege.

Priority Application Deadline:
April 20, 2007

Tuition including housing: \$3650
Tuition without housing: \$2500

YOUNG ARTIST PROGRAM

Ages 13–15

June 18–July 6, 2007

This three-week intensive summer program for artists ages 13–15 offers a focused and fun environment for exploring new techniques and developing artistic expertise. The courses provide the rich foundation necessary for expressing ideas and for experimentation. Classes take place in our historic and inspiring studios and are led by talented, experienced artists. An exhibition and screening of final projects gives the students the opportunity to share their accomplishments with family and friends.

For complete course descriptions and program details visit
www.sfai.edu/yap.

Online registration begins on
March 1, 2007

Tuition: \$800 for two courses,
\$450 for one course

teacher professional development

TEACHER PROFESSIONAL DEVELOPMENT PROGRAM

July 16 – August 3, 2007

SFAI's Teacher Professional Development Program offers teachers and teaching artists new perspectives on art-integrated and experience-based curriculum, as well as an opportunity to immerse in a creative studio practice. Learn how to successfully incorporate hands-on art activities into your lesson plans and how to use digital tools in the classroom. Explore opportunities for collaboration and exchange between schools, organizations, and museums, and how to write grant proposals to make it possible. Teaching artists will receive a personal studio at SFAI's graduate facilities and work with distinguished SFAI faculty in a one-on-one and group environment. You will have access to thorough, constructive critique of your artwork, and learn theoretical and practical strategies for negotiating the art world.

Morning Seminar

IN-1500-02

INCORPORATING THE ARTS INTO YOUR CURRICULUM

9:30am–12:30pm

Location: Third St. and
800 Chestnut St. Campuses

Explore opportunities for collaboration and exchange between sites of practice, including museums, community-based arts organizations, youth organizations, and schools. In addition, acquire new and creative skills and develop competency in a range of artistic mediums. Learn how to successfully incorporate hands-on art activities into your lesson plans and how to use digital tools such as Microsoft Power Point, Adobe Photoshop, and digital cameras. Learn how to use web-based research to enhance students' learning experiences and how to write grant proposals to make it all possible. New perspectives on the value of art-integrated and experience-based curriculum will be shared and discussed.

adult continuing education

Afternoon Seminar

IN-1500-03

CREATIVE STUDIO

1:30–4:30pm

Location: Third St. Campus,
Graduate Studios

Develop your artwork and immerse yourself in three weeks of studio practice. Participants will receive a personal studio at SFAI's graduate facilities and work with distinguished SFAI faculty in a one-on-one and group environment. You will have access to thorough, constructive critique of your artwork, and learn theoretical and practical strategies for negotiating the art world. Resources will be made available for your professional development as an artist, including guidance on marketing your work and on applying for exhibition opportunities, grants, and residencies.

Online registration begins March 1, 2007. For more information about year-round professional development activities for teachers at SFAI please call 415 749 4554.

ADULT CONTINUING

EDUCATION (Ages 18+)

June 4 – August 11, 2007

The Adult Continuing Education (ACE) program offers evening and weekend courses year-round, including design and technology, drawing, film, painting, photography, printmaking, sculpture, and art history. Whether you are preparing a portfolio to apply to a full-time art program or are looking for the camaraderie and stimulation that come from working with other artists in a class, our courses are designed to meet the needs of beginning, intermediate, and advanced students of all ages.

The course schedule and online registration for Summer 2007 will be available in early May.

summer events

in san francisco

ARTS EVENTS & VENUES

(Unless otherwise noted, listings are in San Francisco)

East Bay Open Studios (6/2-3; 6/9-10)

More than 550 artists invite the public into their studios for self-guided tours in Oakland near Jack London Square.

SFAI's Diego Rivera Gallery Houses Rivera's monumental work, *The Making of a Fresco Showing the Building of a City* and exhibitions of student work.

SFAI's Walter and McBean Galleries

The exhibition program promotes innovative models of art production, new visions and definitions of the art and the role of the artist in our era of globalized culture.

Wherever We Go: Art, Identity, Cultures in Transit; co-curated by by Hou Hanru and Gabi Scardi
(May 4 – August 11, 2007)

Asian Art Museum of San Francisco 200 Larkin Street

Berkeley Art Museum 2626 Bancroft Way (Berkeley)

California Palace of the Legion of Honor

1 Legion of Honor Drive
(in Lincoln Park)

Cartoon Art Museum 655 Mission Street

Coit Tower

in Pioneer Park at the top of Telegraph Hill

de Young Museum Golden Gate Park

Exploratorium

3601 Lyon Street (at the Palace of Fine Arts)

Headlands Center for the Arts 944 Fort Barry (Sausalito)

Jewish Museum

121 Steuart Street (between Mission and Howard Streets)

Mexican Museum

Fort Mason Center, Building D

Museum of African Diaspora 685 Mission Street, at Third

Museum of Craft and Folk Art Fort Mason Center

Oakland Museum of California 1000 Oak Street (Oakland)

San Francisco Camerawork 657 Mission Street

San Francisco Museum of Modern Art
151 Third Street

Lyle Tuttle's Tattoo Art Museum
841 Columbus Avenue

Yerba Buena Center for the Arts
701 Mission Street

Zeum/Yerba Buena Gardens
Howard and Fourth Streets

FILM FESTIVALS

Annual San Francisco Black Film Festival

60 films are screened for 5 days at 4 different venues in San Francisco.

Frameline's Annual International LGBT Film Festival

Screenings are at several venues, the main location is the Castro Theatre at 429 Castro Street.

Annual San Francisco Silent Film Festival

Screenings with live pipe organ and orchestra accompaniment at Castro Theatre, 429 Castro Street.

Annual Jewish Film Festival (7/19–8/6)

The oldest and largest Jewish Film Festival in the world, at Castro Theatre, 429 Castro Street.

Pacific Film Archive
2575 Bancroft Way (Berkeley)
A place to explore cinema from every film-producing country in the world, with daily screenings—over 600 different programs are offered each year.

MUSIC FESTIVALS

San Francisco Accordion Festival at The Cannery, 2801 Leavenworth Street

Golden Gate Park Band

Sundays, at the Botanical Gardens at Strybing Arboretum, Golden Gate Park

San Francisco Jazz Spring Season (3/8–6/23)

Held at several San Francisco venues including: the Palace of Fine Arts Theatre, Herbst Theatre, Mountain View Center for the Performing Arts, and the San Francisco Opera House.

San Francisco Symphony

(through 6/17)

Davies Symphony Hall, 201 Van Ness Avenue

Berkeley Symphony Orchestra at Zellerbach Hall, UC Berkeley campus (Berkeley)

Mission Creek Music Festival

(5/10–20)

Held at several San Francisco venues, including Hemlock Tavern, The LAB, El Rio, and Edinburgh Castle; the festival showcases local musicians, artists, writers, and filmmakers.

Stern Grove Music Festival

(Sundays June – August)

19th Avenue and Sloat Blvd.

CULTURAL FESTIVALS

Annual Haight Ashbury Street

Fair One of San Francisco's most popular street festivals on Haight Street between Masonic and Stanyan Street.

37th Annual San Francisco LGBT Pride Celebration and Parade

(Saturday, June 23)

The Celebration begins at Noon in Civic Center Plaza, and runs until 6 pm;

(Sunday, June 24)

The Parade begins at 10:30am, traveling west along Market Street, followed by the Celebration at Noon until 7pm.

Fourth of July Waterfront Festival

(7/4)

Musical entertainment and fireworks extravaganza, with excellent views from the upper terraces at SFAI

Annual Nihonmachi Street Fair

(August)

Asian and Pacific Islander festival in Japantown.

OTHER EVENTS AND LOCALES OF NOTE

Beach Blanket Babylon

The longest running musical revue in the city, full of pop culture comedic references about current events presented in the improbable context of a modern-day Snow White story. Club Fugazi, 678 Green Street.

San Francisco Marathon

The course runs through Golden Gate Park, the Presidio, Fisherman's Wharf, the Haight Ashbury District, and SBC Park.

Golden Gate National Recreation Area

One of the largest urban national parks in the world, the GGNRA contains numerous historical and cultural resources, including Alcatraz, Marin Headlands, Nike Missile Site, Fort Mason, and Muir Woods National Monument, Fort Point National Historic Site, all located within the San Francisco area.

Angel Island State Park

Hiking, camping, and exploring are available on the largest island in San Francisco Bay, located one mile south

of the Tiburon Peninsula, reachable by ferry or private boat.

Crissy Field

100 acres of wild, undeveloped shoreline, a favorite destination for walkers, joggers, bicyclists, and wildlife. Located to the southeast of the Golden Gate Bridge and north of Mason Street, between the Palace of Fine Arts and Fort Point, San Francisco.

Mount Tamalpais State Park

Known by locals as Mt. Tam, its eastern peak reaches 2,571 feet. Located just north of San Francisco's Golden Gate Bridge in Marin County; 6,300 acres of redwood groves and oak woodlands for hiking, biking, and camping.

San Francisco Walking Tours

Explore the Victorian houses along Broadway, the historic Civic Center District, and the art deco apartment buildings of Cow Hollow. Tours are given on Saturdays at 1:30 at various locations by the San Francisco Architectural Heritage, 2007 Franklin Street.

Within driving distance:

The East Bay waterfronts and regional parks ; the wine country in Napa, Sonoma, and Mendicino counties; Monterey Bay Aquarium; Point Reyes Peninsula; scenic coastal Highway 1; Muir Woods and Muir Beach; Stinson Beach; Bolinas,

and more ...

24-hour info.	415 771 7020
academic affairs.	415 749 4534
 administration.	415 351 3535
 admission.	415 749 4500
 admission fax.	415 749 4592
advising/undergraduate.	415 749 4533
 advising/graduate.	415 641 1241 x1007
 area manager	
for design+technology, film,	
 new genres, photography.	415 749 4577
 area manager for painting,	
 printmaking, sculpture.	415 749 4571
 area manager for	
interdisciplinary studies.	415 749 4578
 artist resource center.	415 749 4525
 graduate center.	415 641 1241 x1015
center for individual learning.	415 771 7020 x4471
 city studio programs.	415 749 4554
 city studio fax.	415 749 1036
exhibitions and public programs.	415 749 4563
 financial aid.	415 749 4520
 personal counseling.	415 749 4587
 registration and records.	415 749 4535
registration and records fax.	415 749 4579
 security.	415 749 4537
student accounts.	415 749 4544
student affairs.	415 749 4525
writing lab.	415 771 7020 x4414

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